

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.



No. 2847.

SATURDAY, MAY 20, 1882.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington Gardens, on MONDAY, May 22, at half-past 7 p.m.
The Right Hon. LORD ABERDARE, President, in the Chair.
The Dinner will take place at Willis's Rooms, King-street, St. James's, at 7 p.m., on the same day.
The Right Hon. LORD ABERDARE, President, in the Chair.
Dinner Charge, 25s., payable at the door, or Tickets may be had, and places taken, at 1, Savile-row, Burlington-gardens, up to noon on Saturday, May 20.
The Friends of Fellows are admissible to the Dinner.

ROYAL SOCIETY OF LITERATURE.—WEDNESDAY, May 24th, at 8 p.m.—Mr. J. HENNIKER HEATON will read a Paper "On the Origin, Manners, Customs, Institutions, and Annihilation of the Aborigines of Australia."
W. S. W. VAUX, Secretary.

ROYAL INSTITUTION OF GREAT BRITAIN,
Albemarle-street, Piccadilly, W.
DAVID MASSON, Esq., LL.D. F.R.S.E., Professor of Rhetoric and English Literature, University of Edinburgh, will THIS DAY (SATURDAY), May 20, at Three o'clock, begin a Course of Four Lectures "On POETRY and its LITERARY FORMS."—Half-a-Guinea the Course.

ANTHROPOLOGICAL INSTITUTE.—A Meeting will be held on TUESDAY, May 23rd, at half-past Eight o'clock, at 4, Grosvenor-gardens, S.W., the Residence of Major-General Pitt-Rivers, F.R.S. President, when a Paper will be read by the Right Hon. Sir H. BAKTLE FREERE, Bart., G.C.B. G.C.S.I. F.R.S., "On Systems of Land Tenure in different Countries."

THE VIGILANCE ASSOCIATION for the DEFENCE OF PERSONAL RIGHTS and the Amendment of the Law will require a SECRETARY in AUGUST NEXT. Salary, 300 per annum.—Applications, with testimonials, to be addressed to the Committee, 2, Westminster-chambers, London, S.W., endorsed SECRETARYSHIP, on or before JUNE 30th.

CITY OF LONDON SOCIETY OF ARTISTS,
Skinners' Hall, Dowgate-hill.—The Days for receiving WORKS for the forthcoming EXHIBITION will be MONDAY and TUESDAY, the 19th and 20th of June.

SHEPHERD BROS.' PICTURE GALLERY.—Sir JOHN GILBERT'S Great Picture, CHARGE OF PRINCE RUPERT at NASEBY, with other Works by Academicians and leading British Artists.—27, King-street, St. James's; and at Nottingham.

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St. Petergate Bridge, Stockport, May 11th, 1882.

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LITERATURE

The Future of Islam. By Wilfrid Scawen Blunt. (Kegan Paul, Trench & Co.)

It is pleasant to meet with a writer of so sanguine and enthusiastic a temper as Mr. Wilfrid Blunt. Where most people see nothing but a series of dangers and difficulties, he paints a rosy picture of happiness and progress; and where others hesitate and doubt, he is serenely confident. The future of Islam, to most students a riddle without an answer, is clear and noble in Mr. Blunt's eyes. The worn-out, empty popedom of the Sultans of Turkey is soon to disappear, and a new and glorious caliphate will arise in its stead, not in a foreign capital, but in the very centre and *kibla* of Islam, the holy city of Mecca. The new caliphate will spring from the sacerdotal tribe of Koreysh and the family of Mohammed. It will revive the sacred functions of Omar and Ali, but will seek no temporal power. All Moslem nations will yield their homage to the true successor of Mohammed. Even the Sunnis and the Shi'ah will lay aside their immemorial strife and join in reverencing the caliph who is of the family of Ali, the son-in-law of the "blessed prophet." The "living voice of Islam" will once more be heard, and will summon the Mohammedan world to a new doctrine. The caliph, endued with the "living voice," will broaden and reform the religion—broaden its doctrinal and reform its social basis, and adapt Islam to the ethical standards of modern civilization. A new law and a new social system will be grafted upon the old creed of Mohammed, and Islam will yet again be a true and sufficient expression of the religious emotions and civil duties of a sixth of the population of the world.

To all this "Amen" seems the only fitting reply; but unfortunately a great deal must happen before Mr. Blunt's happy prospect comes even into the region of hope. The Sultan of Turkey is not yet expelled from the Bosphorus, and scarcely seems anxious to depart; the caliphate is not vacant; the Sherif of Mecca is not prepared to assume the great rôle assigned to him, and if he were the vast majority of Moslems are not prepared to follow him; the Sunnis are not in the least disposed to regard the Shi'ah as their brethren; and Islam is not more inclined to adapt itself to nineteenth century

ideas than it has hitherto been. Mr. Blunt's prophetic vista is enchantingly picturesque; but it depends upon certain definite data which either exist or do not exist. Mr. Blunt thinks they do exist *in potentia* and need but little time to exist *de facto*. For our part, we see no sign of the potential existence, and small probability of the data in question becoming actual facts. To be plain, Mr. Blunt has put forward a very pretty hypothesis and adduced other hypotheses in its support; but he has not brought reasonable evidence to his aid, and there is hardly anything in his book that is not guesswork. It is easy to say if this and that happen something else will come to pass; but what is wanted is first to prove that there is a reasonable probability of this and that happening, and then to show the necessary connexion between their happening and the consequential something else. Mr. Blunt does neither. He says, for example, that no one in the East expects the Turkish empire will survive on the European side of the Bosphorus more than a few years, and that the consequence of this loss of power and prestige will be the transfer of the caliphate to some worthier dynasty. The major premise is a hypothesis which is very generally denied in the East, and the suppressed middle involves the doubtful statement that no enfeebled sovereign can be caliph. History, however, will furnish the names of at least fifty enfeebled caliphs. It is the same with most of Mr. Blunt's statements. They are broad generalizations from isolated or infrequent facts, or sometimes from mere fancies.

We are far from denying, and of course still further from deprecating, the possibility of a great future for the Mohammedan peoples. There is room for reform and the capacity for reform in Islam itself. But the change will not come by any revival of the spiritual character of the caliphate, whether in the form the present Sultan of Turkey is recommending, with some temporary success, to his subjects along the Mediterranean coast, or in Mr. Blunt's idea of a Meccan caliph. A caliph without power would be useless, and the Sherif of Mecca would exercise small sway over any but his immediate neighbours. Mohammed himself never contemplated the dissociation of the spiritual and the kingly functions, either in himself or in the caliphs his successors; and we may be sure that the separation of the two would reduce the caliphate to a cipher. The real hope of Islam more probably lies in a return to the primitive teaching of the Koran and in the unqualified repudiation of the glosses which have been heaped upon it, and to which, and not to the original creed, most of the failings of modern Islam are due. But even those who believe this will not be so bold as Mr. Blunt, and dare not prophesy a future for Islam. There are too many factors involved in the problem, and too many contingencies to be reckoned with, to make any one lightly assume the office of soothsayer.

Having explained Mr. Blunt's view of the prospects of Islam, we may end by quoting his opinion of England's relation to regenerate Islam:—

"With the disappearance of the Ottoman sultan there will be no longer any great Mussulman suzerainty in the world, and the Moham-

medan population of India, already the most wealthy and numerous, will then assume its full importance in the councils of believers. It will surely also be expected of the English Crown that it shall then justify its assumption of the old Mohammedan title of the Moguls, by making itself in some sort the political head of Islam. Her Majesty will be left its most powerful sovereign, and it will be open to her advisers, if they be so minded, to exercise permanent influence in its affairs. I do not say that they will be so minded, but they will have the power and the opportunity, to a degree never yet presented to any Christian government, of directing the tone of thought of Moslems throughout the world and of utilizing the greatest religious force in Asia for the purpose of humanity and progress. I am myself profoundly convinced that on England's acceptance or refusal of this mission the future of her dominion in India will mainly depend, and with it the whole of the problem she has set to herself of civilizing Southern Asia."

This is a great and responsible mission, and England's duty towards Mohammedans, according to Mr. Blunt, is not confined to India, but applies only less strongly to Egypt, to the Asiatic Protectorate, and to the work of suppressing the miserable human traffic of the Red Sea. Here Mr. Blunt touches practical politics, which are beyond our scope, and here, rather than in his theories about the caliphate or Pan-Islam, those who care for the future of Islam are likely to agree with him.

Text-Book to Kant. By J. H. Stirling, LL.D. (Edinburgh, Oliver & Boyd.)

Kant's Critique of Pure Reason. Translated by F. Max Müller. 2 vols. (Macmillan & Co.)

Kant and his English Critics. By J. Watson, M.A. (Glasgow, MacLehose.)

Kantian Ethics and the Ethics of Evolution. By J. G. Schurman, M.A. (Williams & Norgate.)

Kant. By W. Wallace. "Philosophical Classics." (Blackwood & Sons.)

From Kant to Hegel. By A. Seth. (Williams & Norgate.)

(First Notice.)

IN 1865 Dr. J. H. Stirling's 'Secret of Hegel' appeared, and apprised the English thinking world that there was another way of looking at the problems of philosophy than those in vogue in England, one widely differing both from the phenomenalism of Mill and the eclecticism of Hamilton. Dr. Stirling's book may be fitly styled the 'Sartor Resartus' of English philosophy; the same rough vigour, the same moral earnestness, and the same hatred of shams animate the two works. The amount of life imparted to the profoundest metaphysical problems makes the book unique in the literature of exposition—unique for the amount of thought it suggests, as well as, it must be added, for the amount of thought it requires for its perusal. If Dr. Stirling cannot be said to have made the secret of Hegel an open one, he at least explained that of Kant. He brought Kant to bear on the development of English thought by demonstrating that the central problem of the critical philosophy had been given to it by Hume. As he himself vigorously put it, "The Historic pabulum" (the spiritual food of the generations is meant by this queer phrase)—

"The Historic pabulum, passing from the vessel of Hume, was received into that of Kant

and hence finally into that of Hegel; but from the vessels of the two latter the generations have not yet eaten.....Hume is our Politics, Hume is our Trade, Hume is our Philosophy, Hume is our Religion,—it wants little but that Hume were even our Taste."

Previous thinkers had failed to assimilate the critical system. Coleridge had made some noise with the celebrated distinction between reason and understanding, and the still better known contrast of "sumject" and "omject," on which Carlyle was so bitter. Rationalists had extracted all that was theologically destructive in the 'Kritik,' ignoring its constructive elements. Sir William Hamilton had made vain attempts to graft isolated Kantian doctrines, such as those of space and time and of the Unconditioned, on the views of Reid and Stewart. But Dr. Stirling was the first to show that the new question raised by Kant was one that had been asked by Hume, and thus to connect Kantian speculation with English thought, which was at that time nothing but modified Hume. It is true that, historically speaking, Kant was himself exaggerating when he made the oft-quoted assertion that Hume roused him from his dogmatic slumber. He had been equally awakened by his own testing of the Wolfian dogmatism with which he had started, and his own work is written with more reference to Leibnitz than to Hume. But Dr. Stirling's acceptance of the exaggeration was most effective for his immediate purpose, and the renewed interest in Kant dates from the appearance of his book.

We have been thus explicit in pointing out the epoch-making importance of 'The Secret of Hegel' because those who owe most to Dr. Stirling have apparently been reluctant to acknowledge their indebtedness. Yet it can be no accident that we find it followed within fifteen years by Prof. Mahaffy's translation of Kuno Fischer on Kant and of the 'Prolegomena'; by Mr. Wallace's 'Logic of Hegel'; by the late Prof. Green's masterly introduction to Hume, working out in detail Dr. Stirling's thesis; by Prof. Caird's 'Philosophy of Kant,' and his brother's 'Philosophy of Religion,' not to speak of slighter works by Messrs. Abbott, Adamson, Courtney, Monck, and Bradley. Indeed, it is, we fancy, due to the title of Dr. Stirling's book as much as to anything that these gentlemen have come to be known as the Hegelian school; for hitherto they have (with the doubtful exception of Dr. John Caird in his 'Philosophy of Religion') refrained from expounding Hegel directly, and have contented themselves with clearing the way by showing the inefficiency of the current English systems. Prof. Green meant his criticism of Hume to be as much a refutation of Mill as of Hume, and he continued the assault so as to include G. H. Lewes and Mr. Herbert Spencer in his attack. Dr. Stirling had previously demolished Sir William Hamilton's claims to be a consistent thinker quite as effectually in his brochure as Mill did in his elaborate 'Examination,' while Mill's shortcomings have been clearly pointed out by Mr. Courtney. Having thus cleared the ground of what may be termed the ruins of Hume, the English Hegelians have, seemingly of set purpose, devoted their energies to expounding Kant as the best preparation for the

study of their master. Thus it has come about that at the present moment a large majority of the professed students and the professorial teachers of philosophy in this country are avowedly speculating on Kantian lines. The struggle is no longer between Associationists and Intuitionists, but between the new criticism and evolution; and, curiously enough, so far as Mr. Herbert Spencer is metaphysical, his views—*e.g.*, about the unknowable—are derived from Kantianism as misunderstood by Sir William Hamilton. That the struggle is not without an intensely practical interest may be learnt from the fact that the main hope of a reconciliation of reason and religion is to be found at present in the Kantian school. The contest between religion and science is just now being fought out in England between the followers of Hegel and of Darwin—between the *Kathedersphilosophen*, as we might term them, and the scientific worthies of our time who add philosophizing to their other accomplishments. Whether those who, like the late Prof. Clifford and his friend Mr. Pollock, would reconcile Darwin and Spinoza, will take the place of the scientific *philosophes*, it is as yet premature to say.

No greater sign of the predominance of Kant in contemporary English speculation can be given than the almost simultaneous appearance of the six books to the criticism of which the above remarks are intended to serve as introduction. The fact that last year was the centenary of the publication of the 'Kritik der reinen Vernunft' may in some measure account for this, and it is, indeed, the avowed occasion of Prof. Max Müller's translation. But the varied topics treated in the remaining works, their general high level of speculation, and their conscious appeal to a trained audience, testify to the great vitality of Kantianism. It may be remarked that these new publications, as well as the other works referred to above, prove that North Britain still retains its supremacy in abstract speculation, that has now lasted for over a century: with the possible exceptions of Prof. Watson and Mr. Bradley, and the certain ones of Profs. Abbott, Mahaffy, and Monck and Mr. Courtney, all these expounders of Kant hail from Scotland.

In dealing with these most recent emanations of the Scoto-Kantian school, we naturally give the first place to the 'master of those who know.' Dr. Stirling's 'Text-Book to Kant' would deserve this position apart from any previous claims to our attention; it is by far the most weighty contribution among those under review, and finds its only rival in Prof. Caird's 'Philosophy of Kant.' The two books cannot easily be compared, since Prof. Caird treats of the whole of the 'Kritik,' while Dr. Stirling confines himself to the *Æsthetic* and part of the *Analytic*, leaving the remainder, let us hope, for a future occasion. As Dr. Stirling's title-page has the unusual merit of giving the full contents of his book, we may here transcribe its sub-title: "The Critique of Pure Reason: *Æsthetic*, Categories, Schematism. Translation, Reproduction, Commentary, Index, with Biographical Sketch." To take each of these divisions in turn, we have first to inquire why Dr. Stirling has confined himself to the schematism of the Categories as

constituting the positive contribution of Kant to European thought. He gives hints later on that the last two-thirds of Kant's book are vitiated by "survivals" from the very dogmatism the Königsberg thinker had set himself to overthrow. It is the first third here translated that gives in full the answer to Hume which raised the new question of the critical philosophy. Hume had asked why cause and effect seem in themselves arbitrary, and yet we inevitably assert necessary connexion between them. Kant replied by pointing out the same incongruity in all other relations of being, substance and attribute, action and reaction, &c., and then tracing the necessity to the synthetic unity of apperception. By this answer Kant placed metaphysics on a new basis; he extricated it from the false psychology with which it had been confused, and founded a transcendental system of knowledge. Where previous thinkers had asked, "What do I know?" Kant changed the venue, and inquired, "What do I mean by knowing?" In short, just as Berkeley first "made earnest," as the Germans say, with the meaning of existence, so Kant first made earnest with the meaning of experience or knowledge. It is Kant's exposition of this meaning that Dr. Stirling lays before his readers, not the application of his results to the eternal problems as contained in the *Dialectic*. The restriction is, we think, wise for the purpose immediately in view—to give an idea of Kant's position—and having regard to the fact that, later on, Dr. Stirling would not be in sympathy with his author. Of the manner in which the exposition has been executed it would be difficult to speak too highly. Of course it must be understood that the book is not intended for the "general reader"; it addresses itself only to those who are able and willing to think out complicated lines of thought. The translation is vigorous, and at times eked out by explanatory insertions, which should, however, have been more clearly distinguished from those of Kant by square brackets. Its only fault as a translation is that it is not English. Readers of Mr. Stirling's former work will understand us when we say that it is written in Stirlingese, to others it may be best described as philosophic Carlylese—an admirable dialect for philosophic thinking, but quite un-English. "Quantity of something," "basally underlie," "ground-propositions," "reverse-wise," "in regard of," "thought-perceptive elements"—phrases such as these crop up on every page, and necessarily disturb the train of thought until the reader gets accustomed to them. We shall give an example of Dr. Stirling's translation when dealing with the version of Prof. Max Müller.

One of the many tantalizing features of 'The Secret of Hegel' was a continual reference to further revelations "still in MS." These have at last emerged into print in the "Reproduction" contained in this volume. The same force and individuality that characterized the other parts of the "struggle to Hegel" are manifest here, and Dr. Stirling shows the same mastery of the subject in his power of selecting appropriate examples, in addition to those which Kant gives and almost all his commentators blindly reproduce. The commentary is really

helpful, though it shows at times a tendency to deviate into criticism. But as a whole it keeps to the Kantian standpoint, and the whole book thus gives the student nothing but Kant, Kant, Kant.—Kant translated, Kant reproduced, and Kant explained. It will be absolutely necessary for all serious students of Kant; and if it is wanting in some of the *élan* which made his former book so fascinating, this is due to the wise self-restraint with which Dr. Stirling keeps to the aim of his book—to expound the transcendental system of Kant. In all the book there is but one thing to complain of: the notices in praise of Dr. Stirling which are collected at the end. The eulogiums of the *Troy Daily Press* cannot add to his reputation.

Scant space is left for doing justice to the two goodly volumes which contain Prof. Max Müller's "Centenary" translation of the first edition of Kant's 'Critique.' It is unfortunate that the first volume is for the most part filled with "a sketch of the development of occidental philosophy," written by Prof. Noiré, and intended to illustrate the 'Critique of Pure Reason,' but failing to attain that aim. Kant's acquaintance with any systems beyond those of his immediate predecessors was remarkably scanty, and he is the last thinker one would dream of illustrating by the rough outlines of European speculation. Even if Prof. Noiré had displayed thorough grasp of the main lines of philosophic development, his sketch would not have been even remotely useful to the student of Kant; as it is, his sketch is little else than a *réchauffé* of the ordinary histories of philosophy tinged with the views of Schopenhauer. Far more useful would have been the analysis of Kant, with special reference to Berkeley and Hume, which Prof. Müller informs us was offered to him by Prof. Noiré, though it may be doubted if the latter is the most competent person in the world to perform such a task.

In his elaborate preface Prof. Max Müller begins by putting some very embarrassing questions, which appear somewhat superfluous now that the deed has been done. He asks "Why I thought I might translate Kant's Critique?" and then "Why I thought I ought to translate Kant's Critique?" He answers the first query by saying that a German has advantages over other translators, and that Mr. Meiklejohn's translation had many faults; the second by informing us that Kant has been his constant companion since he was an undergraduate at Leipzig. Further on Mr. Max Müller has an eloquent passage on the relation of his present work to his life study of the Vedas (vol. i. p. lx). He declares his aim to be to give a translation, not for "true students of philosophy," but for men and women of culture; but it is unhappily an illusion to suppose that this is possible. Mr. Max Müller might just as well attempt to induce ordinary persons of culture to read a work on the infinitesimal calculus; Kant is but little less technical, and certainly requires as much hard thinking and specialized aptitude. And if it had been possible to bring Kant home to English readers by a translation, that translation should not have been a literal version, but more in the nature of a paraphrase and

in the same flowing style that is adopted in the few passages translated in Prof. Caird's book on Kant. It is possible to exaggerate the difficulty and harshness of Kant's style; his prefaces, *e.g.*, are admirably written. But there can be no doubt the 'Kritik' is, as a whole, thrown together rather than composed; Kant does his thinking in public, as it were, and we hear too plainly the creaking of the machinery of thought. It is therefore rather surprising to find that a writer so accomplished as Prof. Max Müller has not attempted to mitigate this harshness, but has simply aimed at a literal version, "one that will construe." Of this class of translation, vulgarly known as "a crib," English readers already possessed a specimen in Mr. Meiklejohn's translation, and the fate of the "Centenary" translation depends upon the question how far Prof. Müller has exceeded Mr. Meiklejohn in accuracy and fidelity. After careful comparison of pages and pages of the two works we are unable to see any very decided superiority. Often one might mistake from which work one was reading, so great is their similarity of method. At times Prof. Müller has succeeded in correcting an error and in coming closer to his original, or has modified the harshness of Mr. Meiklejohn's style; but in other passages we prefer the latter, and of certain general changes made by Prof. Max Müller—"knowledge" for "cognition" (*Erkenntnis*), "see" for "intuit" (*anschauen*), "soul" for "mind" (*Gemüth*), &c.—it is hard to see the advantage.

The following passage may serve as a fair example of both translations:—

Prof. Max Müller.

"Two ways only are possible in which synthetical representations and their objects can agree, can refer to each other with necessity, and so to say meet each other. Either it is the object alone that makes the representation possible, or it is the representation alone that makes the object possible. In the former case their relation is empirical only, and the representation therefore never possible *a priori*. This applies to phenomena with reference to whatever in them belongs to sensation. In the latter case, though representation by itself (for we do not speak here of its causality by means of the will) cannot produce its object so far as its existence is concerned, nevertheless the representation determines the object *a priori*, if through it alone it is possible to know anything as an object. To know a thing as an object is possible only under two conditions. First, there must be intuition by which the object is given us, though as a phenomenon only; secondly, there must be a concept by which an object is thought as corresponding to that intuition. From what we have said here it is clear that the first condition, namely, that under which alone objects can be seen, exists, so far as the form of intuition is concerned, in the soul *a priori*. All phenomena therefore must conform to that formal condition of sensibility, because it is through it alone that they appear, that is, that they are given and empirically seen."—Vol. ii. p. 82.

Prof. Meiklejohn.

"There are only two possible ways in which synthetical representation and its objects can coincide with and relate necessarily to each other, and, as it were, meet together. Either the object alone makes the representation possible, or the representation alone makes the object possible. In the former case, the relation between them is only empirical, and an *a priori* representation is impossible. And this is the case with phenomena, as regards that in them which is referable to mere sensation. In the latter case—although representation alone (for of its causality, by means of the will, we do not here speak) does not produce the object as to its existence, it must nevertheless be *a priori* determinative in regard to the object, if it is only by means of the representation that we can cognize any thing as an object. Now there are only two conditions of the possibility of a cognition of objects; firstly, *Intuition*, by means of which the object, though only as phenomenon, is given; secondly, *Conception*, by means of which the object which corresponds to this intuition is thought. But it is evident from what has been said on aesthetic, that the first condition, under which alone objects can be intuited, must in fact exist, as a formal basis for them, *a priori* in the mind. With this formal condition of sensibility, therefore, all phenomena necessarily correspond, because it is only through it that they can be phenomena at all; that is, can be empirically intuited and given."—P. 77.

Such slight modifications of Mr. Meiklejohn's style might almost have been effected with-

out recourse to the original, and it is therefore difficult to assign any higher merit to Prof. Müller's translation than might have been claimed for a revised edition of Mr. Meiklejohn's book. It is but fair to add, however, that later on in the book the parallelism is not so close.

As a contrast to these literal translations may be given the translations of the same passage by Prof. Caird and Dr. Stirling: the former (slightly condensed) adapted for the general reader; the latter, as we think, more suitable for the student, who is willing to overlook eccentricities of style:—

Prof. Caird.

"There are only two cases in which it is possible that a conception that adds to the idea of an object should correspond with that object, so that they may necessarily refer to each other, and in a manner coincide. Either the object must make the conception possible, or the conception must make the object possible. If the former be the case, the relation of conception and object is empirical, and the conception cannot anticipate the object. This is the case with phenomena in regard to everything in them that is due to sensation. If the latter be the case, then as (apart from the causality of conceptions through the will, of which we are not speaking) a conception cannot in itself produce its object as an existing thing, there is only one way in which the *a priori* determination of objects by means of conception is possible. The conception, to wit, must be the condition under which the object can be known as an object. It has been already shown that the condition under which alone objects can be perceived is an *a priori* form in the mind."—P. 321.

Dr. Stirling.

"There are only two cases possible, in which synthetical perception and its objects can coincide and necessarily refer to one another. Either the object makes the perception, or the perception the object, alone possible. In the first case the circumstances are only empirical, and the perception is not possibly *a priori*. This case is that of presentation in sense, and, specially, of what belongs to sensation in them. In the second case, again, no mere mental act (for there is no question here of the causality of will) being competent to produce an existent object, a perception can only then be *a priori* operative in regard of an object, when through it alone it is possible for us to perceive something as an object (cognise it as a factor in actual experience). Only under two conditions, however, is such cognition of an object possible. There is, first, perception proper, by which the object is given, but, so far, only as intimation to sense. There is, second, notion, by which, in correspondence with the elements of sense, an object is fairly thinkingly perceived in experience. It is clear, however, from what has been said further back, that the first condition, that, namely, under which alone objects can be (taking the word strictly) perceived, must, in effect, be presupposed for, and basally underlie, objects, so far as form is concerned, *a priori* in the mind. With this condition of sense, therefore, all objects necessarily agree; for only through it it is possible for them to show in sense, or to be empirically given and perceived."—P. 307.

Both these renderings are superior to the former two in point of clearness and real mastery of the subject-matter. Prof. Caird's is the more polished, Dr. Stirling's the more vigorous and more helpful. We might sum up the merits of the versions by saying that Prof. Müller has made a slight advance on Mr. Meiklejohn, but on the same lines, and that Dr. Stirling's version is far superior to both in facilitating the serious study of the subject, though marred by stylistic eccentricities.

Under these circumstances it is difficult to understand the tone in which Prof. Max Müller refers to the work of his predecessor. He has "compared Haywood and Meiklejohn," he says. It is unfair to couple Haywood's unintelligent paraphrase and Mr. Meiklejohn's honest bit of work, and, besides, we are not told at what stage of his translation Prof. Müller "compared" Mr. Meiklejohn's work. If before composition, a stronger acknowledgment was due; if after, the similarity of result might have led to a less niggard appreciation. The professor regrets that he had not seen Prof. Mahaffy's translation of the omitted parts

of the first edition. It is difficult to share his regrets, for these portions, where no comparison with Mr. Meiklejohn was possible, are undeniably the best parts of Prof. Max Müller's work, and superior in point of style to Prof. Mahaffy's version. The following quota^s may serve as samples:—

Prof. Max Müller.
"That a concept should be produced entirely *a priori* and yet refer to an object, though itself neither belonging to the sphere of possible experience, nor consisting of the elements of such an experience, is self-contradictory and impossible. It would have no contents, because no intuition corresponds to it, and intuitions by which objects are given to us constitute the whole field or the complete object of possible experience. An *a priori* concept therefore not referring to experience would be the logical form only of a concept, but not the concept itself by which something is thought."—Vol. II. p. 85.

Prof. Mahaffy.
"That a concept should be generated completely *a priori*, and have relation to an object, without itself belonging to the [general] notion of possible experience, or being made up of the elements of possible experience—this is perfectly self-contradictory and impossible. For such a concept would have no content, because no intuition would correspond to it; since intuitions in general, by which objects are capable of being given to us, make up the field, or total object, of possible experience. A concept *a priori*, which did not refer to such intuitions, would be only the logical form for a concept, but not the very concept itself, through which something is thought."—Vol. III. p. 191.

Upon the whole it seems impossible to consider this latest production of Mr. Max Müller as other than a misapplication of his great abilities, and we frankly acknowledge our regret that he should have undertaken work which many others could have equalled and a few surpassed. We grudge every excursion of the professor outside the field in which he is an acknowledged master, and the remarks he lets fall in his preface about Kant's position in the history of thought are enough to prove that a distinguished philologist is not necessarily a metaphysician. About thirty or forty years ago Schopenhauer offered to translate the '*Kritik*' for some English publisher, remarking that it would be long before another arose who knew both English and Kant as well as he. Prof. Max Müller probably surpasses Schopenhauer in his knowledge of English, but he has failed to show himself an equal master of Kant. Philosophy yields her favours to no one who does not devote himself solely to her service, and the admirable work done by Mr. Max Müller in other fields is itself presumptive evidence that he is but an amateur, although a brilliant amateur, in metaphysical speculation.

After all this has been said it yet remains that Prof. Max Müller's translation is the best English version of the whole '*Kritik*,' since it gives the additional portions of the first edition, and it is likely to hold that position for some time. We may therefore suggest that, after careful revision, the book should be issued in one volume without Prof. Noiré's contribution, with an index, and with the table of contents of the second edition pagged to suit the version, and not the original as is at present the case. Until this is done students of Kant will be not unlikely to prefer Mr. Meiklejohn at five shillings to Prof. Max Müller at thirty-six.

A History of Agriculture and Prices in England from the Year of the Oxford Parliament (1259) to the Commencement of the Continental War (1793). Compiled by J. E. Thorold Rogers, M.P.—Vols. I., II., and IV., 1401–1582. (Oxford, Clarendon Press.)

SIXTEEN years have gone by since the first two volumes of this important work were

given to the world—restless, feverish years for the most part, stained with blood and crime. The rulers of states and the thinkers who guided the minds of men have many of them passed away. Ideas that were then struggling for acceptance have some of them become part of the intellectual furniture of all thinking people, others have been quietly buried, and are only interesting to us now as matters of history. Political economy, though still retaining its unfortunate name, is a widely different science from what it was in 1866. Then its basis was mainly metaphysical, and when its deductions did come before the world as generalizations from experience, the ground-plot of ascertained fact from which they sprang was so limited in area that there was reason for calling in question almost every proposition that was laid before the student. The economists had then learnt but imperfectly the lesson that their science was not a thing that stood alone. To many of them it was what theology has ever been to a different class of mind—the one form of organized knowledge to which all others must be content to bow. Now this isolation is at an end. We all know that the facts with which the political economist has to deal form but a narrow section of a much larger area which is the province of those who study the science of man, and that even anthropology has the most intimate and necessary relations with many of those branches of knowledge in which man, to the casual observer, does not seem to be concerned in any but the most indirect manner. When the two earlier volumes of Mr. Rogers's great work were given to the world readers were inclined to divide books about past times into three classes only—those that amused them in the same way that a novel does, those that flattered their political or religious prejudices, and the mere dry-as-dust productions of the antiquary. The first and second of these were greedily devoured by a host of admirers; the last were commonly condemned to the solitude of the great libraries and the bookshelves of the few strangely constituted persons who cared for garnering useless knowledge. We were told in many forms of speech—some courteous, others of a different character—that trivial researches into the history of our forefathers—gropings among chipped flints and old pots and pans, inquiries about the condition of the folk who were free and their vassals who were not free, manorial tenures, and all the other rubbish of the old law-books and the record offices—were very well for Germans, who were destined to lead lives without political interest; but for us, who had got all the good that was to be had out of the past, it was as sheer waste of time as it was to be curious concerning the number and arrangement of the spots on the wing-cases of a ladybird. The simile was not badly chosen, but it had a far different lesson to teach from the one for which our instructors had fashioned it. The spots of the ladybird and their variations have proved to be of much import to the people who know how to use the knowledge they have to teach, and just in the same manner the minute facts of social life, which are of but trivial import when each little bit stands alone, become full of instruction when arranged

in sequence and interpreted by one who knows what they mean.

Of these interpreters Mr. Rogers is certainly one of the most laborious. The amount of hard work among manuscripts to which the volumes before us testify is simply enormous. No one who has not gone over some of the same ground is in a position to estimate the vast toil, the unceasing strain on the eyes as well as on the intellect, that have been cheerfully undertaken for the sake of giving some sure data by which to measure the growth of the English people. This is the more praiseworthy as Mr. Rogers does not seem to be an antiquary by nature, like Thomas Hearne or Anthony Wood. He does not, we imagine, turn to the past as the born traveller wanders, because he cannot help it. Probably he could help consulting old account rolls very easily indeed if he tried. There is nothing in his writings to indicate that he has any more natural fondness for the pursuits of Dryasdust than every one with the instincts of a scholar must have; they rather indicate that he has a vivid interest in the life that is being lived at the present and a desire to make it more happy for all of us than the past has been. He must know well that the sacrifices he has made, though sure of being valued by a small circle, will be thought little of by the common run of English readers. Had present fame been his object, it might have been attained much more completely by two or three showy magazine articles, for which a week's work in the British Museum would have supplied the raw material.

Tabulated prices, when rightly comprehended, form one of the surest means by which to judge of the physical welfare of a people; but they are very liable to be misunderstood by the best of us, and are certain to mislead the unwary. We have not yet attained to any definite notion about the value of money in various successive periods. Its purchasing power the tables show, but they do not, and cannot, show how scarce or how plentiful it was, and therefore it is impossible to know what sacrifice of other necessities or luxuries a purchaser made when he bought a bushel of wheat for his children's bread or a pound of wax to burn for the souls of his father and mother and all Christian souls. From the nature of things Mr. Rogers's book cannot tell this; but when its pages are carefully weighed the conclusion forces itself upon the reader that life was easier during the time of which he treats (1401–1582) than it is at the present except in the homes of the very rich. Luxuries were far fewer, but Mr. Rogers appears to have under-estimated the comfort of the mediæval home. It is doubtful whether the dwellings of the poorer classes were ever "mere hovels." That they would compare favourably in warmth, health, cleanliness, and beauty with the houses in many of our pit villages of the present day no one probably would deny who has carefully examined the question. Mr. Rogers is no doubt correct when he says that

"they were probably what is known as wattle and dab, or even in some places mud huts with thatched roofs."

Such buildings could not last long. Per-

haps there are none now left for us to judge from, but we may feel assured that the "wattle and dab" houses of the seventeenth century and the early part of the eighteenth faithfully reproduced them, or, if they did not do so, that a process of deterioration rather than improvement had taken place. Of the latter we have examined many, and are constrained to assert that they are far more comfortable than the hideous brick erections with which modern architects and land agents are so rapidly superseding them. The mediæval cottager had many advantages in building which his successors have not. Whether he built on his lord's lands or on his own, his position was permanent, and by the customs of most manors he had the right of getting timber from the lord's wood for both building and repairs. "Houseboot," the term by which this right was indicated, is constantly mentioned in manorial records. We have met with it as late as 1716, and it seems certain that it continued to be exercised in many places until the era of the great enclosures. When time was plentiful, wood to be had by ancient right, and sedge reeds or "shar-thack" to be cut on the common, it would be strange indeed if our forefathers who dwelt in cottages did not endeavour to make themselves comfortable. Even in the houses of the upper classes, Mr. Rogers thinks, there were few comforts. He admits their excellence as buildings, but holds that the

"household furniture in our modern sense was scanty and poor. There was no comfort in domestic life, though there was no little magnificence in stone, brick, and timber. The king of Scotland, said Æneas Sylvius, was worse lodged than a Nuremberg citizen."

Now, in the first place, Scotland is not England; and secondly, we do not think an Italian, and especially that particular Italian, a competent judge on such a matter. There cannot be any doubt that in the domestic arts Scotland of the Middle Ages was less advanced than England, not on account of any inferiority in the people, but because the country was at frequent intervals devastated by fire and sword. The condition of the Lowlands of Scotland and the English Border was until late in the reign of Elizabeth truly horrible, and can in no sort be accepted as a picture of the state of the rest of the island. The matter is capable of proof, but, sad to say, most of the evidence exists only in unprinted manuscripts. There are thousands of inventories yet remaining, taken on the deaths of men in all conditions of life, from the great nobles down to people who in their wills style themselves labourers. From these documents we should judge that the Englishman's house of the fifteenth, sixteenth, and seventeenth centuries was usually furnished with comfort. One omission has been pointed out which is said to show great barbarism. Chairs are rarely mentioned, but surely it is reasonable to suppose they are included under the word "stool." An old man sitting in a massive and cosy chair is depicted in fifteenth century stained glass in a window in Norbury Hall. He represents the month of January, and his surroundings indicate that he is meant to be a peasant.

It seems ungracious to have dwelt at

length on a point of difference when there is so very much with which we most cordially agree. We have done so because we consider that it is the only serious blemish in a most important book. As a history of prices is not history in the common meaning of the word, it is to be feared that many persons will neglect to study what Mr. Rogers says of the character of Henry VIII. and the results of his evil career on English life and character. Mr. Rogers believes the monasteries to have been very corrupt. Whether they were so or not, it does not admit of question that the time had come when they had ceased to be helpful, and it was well to sweep them away; but the mode in which this was done has left a legacy of evil behind it, of which the present generation is far from seeing the end. Mr. Rogers has condensed the history of English pauperism into a few words. He says:—

"We not only inherit the blood of our ancestors, but not a few of the effects which have been induced on the continuity of our national life; those which have given that life exceptional strength, and those which make it liable to permanent weakness or occasional social disease. The legacies of the two great civil wars are seen in the entails of the fifteenth and the settlements of the seventeenth centuries, the conspiracies of lawyers and landowners against needful responsibilities. The prodigality of Henry, the mischievous mode in which the monastic lands were redistributed, the issue of base money, and the confiscation of the guild revenues, are as surely the cause of English pauperism as dirt is the cause of disease."

There can be no question that every word of this is true. Elsewhere Mr. Rogers lays especial emphasis on the confiscation of the chantry lands by the ministers of Edward VI. This act probably tended more directly to the production of pauperism than any other cause whatever. The excuse for it was that superstitious rites were connected with the guilds, which were really benefit clubs. The effect of the wholesale robbery of the poor by this measure was not only that they lost a large amount of property, which there is evidence to show was usually well administered, but that a blow was given to the saving habits of the people from which they have never recovered. Its effects on art may by some be considered a trivial matter. It has, however, been suggested by those likely to be well informed that our failure to develop a national school of painting was in a great degree owing to this spoliation.

As Mr. Rogers has taken a wide view of his duties, there is hardly an object of domestic life that is not mentioned somewhere or other in his pages. Apart from their value as a great contribution towards a history of England, they will be a perfect treasure to the editor of old documents and the student of manners. Mr. Rogers has carried back the date of some articles of everyday use to a much more remote period than other investigators have succeeded in doing. As an example, Carlyle, when he wrote the introduction to his 'Cromwell,' explained certain peculiarities in his hero's manner of writing his letters by the supposed fact that "there was no blotting-paper in those days." This turned out to be an error, for Horman in his 'Vulgaria,' 1519, speaks of *charta bibula*, and says that it is called "blotting papyr [and] serueth to drye weete wryttinge lest there be made blottis

or blurris." This has been thought to be the earliest English notice, but Mr. Rogers has discovered it mentioned in a Cambridge account of the year 1465. On the other hand, as is but natural, he has not always come upon the earliest or latest recorded instance of customs in which he is interested. Thus he says, "Fines on marriage can be traced . . . as late as 1483." The instance given is Multon Hall, Norfolk, and the fine 2s. 8d. A writer in a recent volume of the *Archæologia* quotes from a manor court roll an instance in the year 1519. The fine on that occasion was 5s.

As an instance of the extremely thorough way in which Mr. Rogers has executed his task, and how every variety of phenomenon is made to give up such knowledge as it holds in suspension, we may point out that he directs attention to the probability that the price of salt may give us some clue to whether the summers were sunny or clouded. Salt was made by evaporating sea water. In a cloudy summer little would be deposited and salt would be dear. It would be interesting to know whether the notes as to seasons and temperature that have been preserved for us by the chroniclers lend any confirmation to this generalization.

We have left ourselves no space for commenting on the curious documents printed—as we believe, for the first time—at the end of vol. iii. Among them is the roll of expenses for building the bell tower of Merton College, Oxford.

With the Boers in the Transvaal and Orange Free State in 1880-81. By Charles L. Norris-Newman. (Allen & Co.)

MR. NORRIS-NEWMAN'S title is misleading, as it naturally produces the impression that he has written a volume of personal reminiscences of the recent campaign, whereas he did not reach the headquarters of the Boers until after the disastrous fight at Amajuba Hill. His experiences in passing through the Orange Free State on his way to the Transvaal, although interesting, do not call for particular remark; in fact, the element of personal adventure hardly enters into the book. It is a political and military history of our dealings with the Boers, with reference more especially to the annexation of the Transvaal, the incidents of the recent war, and the subsequent retrocession of the territory. Mr. Norris-Newman has collected information on these subjects from various authentic sources, and in numerous instances has preferred to quote the actual testimony of eye-witnesses of important events like the slaughter of the 94th Regiment and the fight at the Ingogo. He is of opinion that there would have been no war if the British authorities, after the annexation of the Transvaal, had adopted a moderate and conciliatory policy towards the Boers. Sir Theophilus Shepstone

"appointed many of his staff and friends to offices unknown to the constitution of the old government, giving powers of a large extent and almost irresponsible nature to men who, to say the least of it, knew little or nothing of the Boers and the natives in those parts."

A bad impression was also caused by the introduction into the country of a small force of Natal Kaffirs, whose presence seemed to suggest that if disturbances

broke out the black man would be employed to coerce the white. In reality, these natives were intended to check Sekukuni, the Baphuti chief. So long as the Boers waged war against Sekukuni the British authorities in South Africa ostentatiously sympathized with him, but when they assumed the government of the country they made the quarrel their own, and treated the chief as a rebel. Mr. Norris-Newman records the chief events of Sir Garnet Wolseley's expedition against Sekukuni; but while he mentions the slight losses sustained by the European troops, he omits to notice the fact that many hundreds of our native auxiliaries—the Swazies—who were made to bear the brunt of the fighting, were killed in the storming of the Baphuti stronghold, and that in their turn they spared neither age nor sex. One fact to which Mr. Norris-Newman refers is calculated to excite sympathy with Sekukuni. It appears that after his capture he made a statement which showed that he had been incited to resistance by Mr. Abel Erasmus, the leading Boer in the Leydenberg district, who advised him to refuse to submit to the Government, "as the Boers were going to fight the English and turn them out of the country."

Perhaps the most remarkable facts which Mr. Norris-Newman has detailed are those connected with the attempt that was made by the inhabitants of the border districts of Natal to secure the advantages of neutrality during the war. Mr. W. H. Beaumont, resident magistrate at Newcastle, wrote a letter to Commandant-General Joubert informing him that the quarrel of the Boers was exclusively with the Imperial Government; that neither the Government nor the people of Natal wished to have anything to do with it; and that

"the few men of the Natal mounted police stationed here [Newcastle], and who are patrolling within our borders, have nothing whatever to do with the military, and were merely sent here to watch whether you should in any way violate our border."

Commandant Joubert in reply naturally expressed the satisfaction which this extraordinary communication had given him, but at the same time gently reminded his correspondent that the Natal Government had forgotten the duties of neutrality by allowing forces hostile to the republic—meaning thereby the British troops—to assemble within the limits of the colony. Mr. Beaumont seems really to have been the mouthpiece of the colonists, for soon afterwards the Legislative Council, acting in the spirit of his letter, passed a resolution refusing to accept any responsibility for the expenses of the war. The Boer Triumvirate next addressed a letter to Sir George Colley, in which, after pointing out that apparently there was an entire agreement between themselves and the colonists on the subject of neutrality, they protested against the colony being made a base of operations against the Transvaal, and urged that, according to the principles of international law, a government that allowed the passage of a hostile force through its territory thereby forfeited its neutral character. Sir George Colley now found it necessary to explain to the inhabitants of Newcastle the absurdity of the position which they desired to take up, and

to point out to them that neutrality in a war between "the Queen and the Queen's enemies" was incompatible with their duties as British subjects. Mr. W. E. Bok, the State Secretary, afterwards reviewed the correspondence in a public document, and complained that as Mr. Joubert, in response to Mr. Beaumont's appeal, had withdrawn his troops from the border, the British authorities had directly profited by views of neutrality which they subsequently found it convenient to repudiate. So bold an attempt to separate in time of war the interests of a British colony from those of the British Government was, perhaps, never before attempted.

Mr. Norris-Newman bears ample testimony to the courage, resolution, and powers of endurance of the Boers. His own experience in their camp showed how little store they set upon the ordinary comforts of life. He says that at Lang's Nek "they had very severe and trying weather, and were neither well provided with clothes, blankets, nor change of food." In his account of the battle at Amajuba Hill he makes several startling statements regarding the demoralization of a portion of the troops, and also as to the disregard of the elementary principles of military science which their leaders showed on that occasion. Incidentally he refers to the Zulu question, and avows his belief that the restoration of Cetewayo, with a British resident at his elbow, would be the best remedy for the present disorganized condition of Zululand. The volume contains several excellent maps. Unfortunately the author has not considered it necessary to compile an index, which would have greatly increased the practical utility of his work.

NOVELS OF THE WEEK.

My Lady Clare. By Mrs. Eiloart. 3 vols. (White & Co.)

A Broken Lily. By Mrs. Mortimer Collins. 3 vols. (Hurst & Blackett.)

The Heart of Erin. By Miss Owens Blackburne. 3 vols. (Sampson Low & Co.)

Madelaine's Fault: a Story of French Life. Translated by Morris Neale. (Remington & Co.)

Prince Saron's Wife, and other Stories. By Julian Hawthorne. 2 vols. (Chatto & Windus.)

IN 'My Lady Clare' Mrs. Eiloart is less burdened with a moral purpose than usual. The question of the secrecy of confession is so trite that it is hard to suppose any one's opinion on the point of casuistry involved in Father Searle's concealment of his penitent's guilty secret is open to change, charm novelists never so wisely. The author, we are bound to say, has dealt with this matter with a tolerably light hand, and no one's enjoyment of the story will be marred by undue polemics. The "Lady Clare" of the present narrative is a certain pretty Miss Dorothy (Dollie!) Crewe, who, coming into possession of an inheritance she believes to be her own, cherishes the secret purpose of endowing with it, and with herself, her needy cousin. The generous plot is marred, first by Randal's folly in having engaged himself to a fifth-rate kind of actress, a good deal older than himself, and, secondly, by

the discovery that Randal's parent, and not Dorothy's, is the lawful eldest son of the late Anthony Crewe, the object of the testator's bounty. Then there is the usual game of hide and seek, Dollie (?) naturally rushing off without a penny, and Randal and his mother moving heaven and earth to search for her; and she is found, of course, "where Allan Gregor found the tongs," i.e., very near home. All this is very well, and some of the characters—Milly Moore, the hearty vulgar actress; an old Mrs. Zapp; and an artist, named Middleton, who should have married Dollie (?) if she had had any sense—are worth remembering.

The fanciful relation of parent and adopted child which exists between the hero and heroine of Mrs. Collins's story is obviously doomed from the first to merge into a more natural alliance. Thornton Meadows, the squire, who is represented as a man of cultivation, dashed with a certain amount of eccentricity more or less affected, forms an ardent attachment to a child who reminds him of a dream of his younger days, and, esteeming himself past the age of romantic attachment, marries, or believes he marries, her mother. This lady, from whom he is relieved in an ingenious manner, leads him the sort of life which an intensely selfish person is capable of inflicting on a husband of a generous nature, until all things being cleared up, Thornton discovers in his "Pet" the daughter, not of the exasperating woman whom he has supposed to be his wife, but of the object of his early admiration. There is a certain simplicity and charm about the unconventional heroine, whose education is the care of the squire and his faithful friend the parson; but there is also something unpleasant in the coarse delineation of the parson's sister and her pet aversion Miss Green, an odious spinster, who combines fussy interference in parochial matters with ulterior designs upon the freedom, first of Thornton and then of his friend. Miss Broderick is a failure from the humorous point of view in which she is intended to appear, and is merely an underbred hoyden; while her rival is a caricature equally removed from the probabilities of ordinary life. The wretched Captain Carstairs is also a repulsive figure. There are merits in the story, and the plot is to some extent original; but a little pruning of the exuberance of the comic characters, and some effort to avoid bathos, would have made a complete success.

Miss Blackburne in her latest book writes as a thoroughgoing partisan of the Land League; and it is impossible to help thinking that her zeal for the cause and obvious haste in the production of her story have to some extent spoilt it as a work of art. She is so good a writer in her way, with so good a turn for local colour and character, that it is far pleasanter to be introduced by her into the houses of the peasantry, there to learn the words and ways of thought of an interesting race, than to find pages taken up with all the common forms of stump oratory. Still there is the old truthfulness in the character of Mary Shields, the faithful lover of the somewhat mean-spirited Standish Clinton, who breaks what certainly amounts to an engagement with her when he has raised himself by political agitation to a level with Miss Boyd. Mary follows him to England, to be the first to tell him a

piece of news about his private history which she knows will have the effect of raising him still more above her reach, and dies in his arms when she has discovered the truth that his love was never more than liking. There is a good deal of pathos in the poor girl's fidelity, but apart from this there is nothing very able or attractive in the story. The hero, as we have seen, is a poor creature; the dogged revengefulness of his character is its salient point, otherwise he is shallow enough. He is, of course, abominably used by his unnatural father, but there is nothing great or generous in his bearing under misfortune. In the end the true story of his birth is made clear; he succeeds as the lawful heir to the family mansion of the Hardinges; and though a difficulty arises "from the fact that the mills had been left to 'a different person,' by some legal quibble Matthew Boyd overcomes the obstruction." To "quibble" in the interests of his friends is a high quality in a lady's lawyer, and Mr. Boyd must have been a miraculous quibbler. It is, perhaps, being thankful for small mercies, but we note with some pleasure that our author regards the murder of bailiffs as "foolish," and the incitement thereto by agitators as "unwise."

The spelling "Madeline" is certainly not usual in French, but, as we have not Mr. Neale's original before us, we cannot pretend to say positively what authority he has for it, or for calling a country house alternately Ville Terny and Ville Ferny, or for making his heroine, when she has taken refuge in a convent of "Filles Repenties," remark that she was "among the Thais." The reader will be puzzled to know what a "Thai" may be, and will be inclined to suspect some slight confusion in the mind of Mr. Morris Neale. It seems also not impossible that both he and his author were quite unaware of the singular inappropriateness of the term to the inmate of a modern penitentiary. As for the story, everybody who, for his sins, has to read contemporary French novels, knows the cousin or sister or friend who falls in love with somebody else's intended on the eve of the marriage. "Madeline" appears to have saved herself from the consequences usual in such cases by having taken refuge, earlier than Louise de la Vallière, in a convent, and that is about all that need be said of the book.

Mr. Hawthorne is the fortunate possessor of a name attractive to the lover of romance. His new volumes have little claim to attention on any other ground. The first three stories are studies in murder. The plots, when explicit, are clumsy, and at other times, to avoid the conviction of clumsiness, the details are left in haze. The descriptions of the principal characters are lengthy to the extent of being tedious, but they are after all indistinct. Although the last story, in which there is no murder, but only a threat of it, is the best contrived, the contrivance is not sufficiently good to support a story which is without humour and deficient in personal interest. Mr. Hawthorne's former volume of stories was not a favourable specimen of his art, and it is clear that he must take a great deal of pains if he wishes to maintain the reputation which he won by his novel 'Garth,' and still more if he is ambitious of maintaining the reputation of his father's name.

OUR LIBRARY TABLE.

MR. AUBERTIN, who is known by his version of 'The Lusiads,' would probably have acted wisely had he not published *A Flight to Mexico* (Kegan Paul). His journey furnished him with material enough for three or four magazine articles, but not for a volume. Mr. Aubertin has done good work as a translator, and it is a pity he should adopt the devices of the ordinary book-maker. He fills his pages with trifling details, and not having seen a bull-fight at the city of Mexico, he occupies over eight pages with an account of two he saw at Madrid!

MR. RIMMER has put together several pleasant pages under the title of *Rambles round Eton and Harrow* (Chatto & Windus), and has added a number of pretty illustrations. Mr. Rimmer is not a profound historian, and his grammar is occasionally slipshod; but he writes in a way suited to the ordinary public if annoying to professed archeologists, and he is never vulgar. The book seems to be a collection of papers which have appeared in the magazines. There are a good many repetitions, and even some of the illustrations are nearly duplicated.

Poets' Walk: an Introduction to English Poetry. Selected and Arranged by Mowbray Morris. (Remington & Co.)—Of selections of poetry there is no end; but there is no reason why there should be an end so long as they are made with some individual motive and design. Mr. Morris has been happy in possessing such a motive, and equally happy in his manner of carrying it into execution. His preface, with which there is no fault to be found except a certain superabundance of quotation, showing at least a great familiarity with English literature, pleads for the establishment of poetical selections rather as holiday books than as lesson books for boys; and his title, which every one who knows Eton will understand, enforces the suggestion. We are not concerned here to argue out the almost endless question of the loss and gain involved in making the choice things of literature school tasks. It is sufficient that this book deserves a place beside Mr. Thackeray's Greek and Latin anthologies, as one in which literature, and not merely instruction, is aimed at. The extracts—which are plentiful, prettily printed, and furnished with annotation confined very judiciously to the minimum of needful explanation—are well selected. They would be almost completely representative of the more stirring and simple strain of English verse if it were not for two things. Mr. Morris might, we think, have set at nought the rather Philistine prejudice of a certain school against Lord Macaulay, and have been more copious in selection from verse which, if falling short in the subtler poetical graces, has a remarkable charm for the youthful ear. The other drawback is the absence of any of Mr. Tennyson's work, which, as Mr. Morris remarks with pardonable asperity, is "due to causes over which no one but Mr. Tennyson's publishers has any control." As for the insertions, we can pay Mr. Morris the compliment of saying that, after a large experience of anthologies, we cannot remember any other the perusal of which is at once so pleasant to the general reader and to the critic who remembers the special purpose. From this latter point of view we have only to play the devil's advocate in reference to one piece; this is Mrs. Browning's 'Poets of Ancient Greece.' Of course it has merits; but for youthful students nothing more pernicious can be imagined than the incredible licence of its rhymes. The youthful mind is nothing if not imitative, and when "Bion" and "undying," "human" and "common," are held up to it as models, Discord herself only knows what will be the consequence. However, this affects only two pages out of nearly four hundred, all the rest of which are charming.

M. CALMANN LÉVY sends us the first volume of the *Correspondance de George Sand*. This

latest addition to the almost appallingly voluminous collection of George Sand's complete works in 18mo. is in some ways a rather disappointing book, though, if the paradox be permitted, it ought not to disappoint any one. All the acuter critics of the author of 'Lucrezia Floriani' have noticed what may be called her extraordinary personal intangibility. The 'Histoire de ma Vie' itself, which contains much agreeable anecdote about the author's ancestors and ancestors, her early occupations, &c., gives next to no idea of her character. She must have been a born writer of fiction, for she never seems to be writing anything else. But these letters, which could not have been originally written with a view to publication, are nearly as baffling as the 'Histoire,' which certainly was written with such a view. They begin as early as 1812, when she was only eight years old, and they extend in this volume up to 1835, when her fame was established, her liberty assured, and her arrangements with her husband completed. There are some few interesting descriptions in them, notably one of an early visit, just after her marriage, to the Pyrenees. They are written to all sorts of people, including numerous male friends, one of whom the writer informs, characteristically enough, that she never had either "amour physique" or "amour moral" for him, but that he is the greatest friend she ever had. But the mask is on in every one of them. Some few details as to matters of fact may be gleaned from them, notably that the alleged and denied influence of Henri de La Touche on George Sand's style was actually exerted, and that her books were preceded by a considerable apprenticeship to newspaper work—which has also been questioned. But of the writer's real sentiments at any time hardly any correspondence that we remember gives less information. For years there are constant references to M. Dudevant, which not only show no touch of acrimony or resentment, but contain expressions, neither sparing nor forced, of the most suitable wifely affection. Then, all of a sudden, comes a letter to M. Boucoiran, her son's tutor, in which she says that she has been outraged and degraded for years, without producing any proof of the fact except that, rummaging in her husband's desk and finding therein a packet marked "Not to be opened till after my death," she opened it and found disrespectful expressions towards herself in his will. The few letters dating from the momentous Italian visit with Musset are equally masked and equally impenetrable. In fact, the reader puts down the book feeling that he knows no more of George Sand than he did when he opened it, but with a decidedly increased though vague sense of compassion for M. Dudevant. Almost the only strings that are perpetually harped on with a certain touch are those of personal dignity and freedom. Now personal dignity and freedom are both excellent things; but the man or woman who is always thinking of them is "gey ill to live with." Of anecdote and even of striking phrase the letters are strangely bare.

MR. R. HALL'S *Highland Sportsman* (Simpkin, Marshall & Co.) is a somewhat similar work to Mr. Lyall's, which we noticed last week. It would benefit by greater economy of space and the omission of the illustrations.

WE have on our table *Ralph Waldo Emerson, his Life, Writings, and Philosophy*, by G. W. Cooke (Low),—*William Ewart Gladstone and his Contemporaries*, Vol. II., by T. Archer (Blackie),—*Genevieve Ward*, by Z. B. Gustafson (Bogue),—*Rambles in Rome*, by S. R. Forbes (Nelson),—*The Jury Laws and their Amendment*, by T. W. Erle (Stevens),—*A Treatise on Citizenship*, by A. P. Morse (Low),—*Lectures on Credit and Banking*, by H. D. Macleod (Longmans),—*Physics of the Earth's Crust*, by the Rev. O. Fisher, M.A. (Macmillan),—*Education in India*, by J. Murdoch (Madras, C.K.S. Press),—*The New Dispensation and the Sâdhāran*

Brāhmo Samāj, by P. S. Sāstri (Madras, Viyavaharatharungee Press).—*All Past Time and Almanack* for 1882, by J. B. Dimbleby (The Book Society).—*Persia*, by L. Dowdall (Cambridge, Jones & Piggott).—*Conscentia*, by W. A. Smith (Paisley, Gardner).—*The Drink Problem and its Solution*, by D. Lewis, J. P. (National Temperance Publication Depot).—*The Adventures of Halek*, by J. H. Nicholson (Griffith & Farran).—*Shadows of the Past*, edited by J. S. Lloyd (Allen & Co.).—*Lancashire Folklore*, edited by J. Harland and T. T. Wilkinson (Manchester, J. Heywood).—*No more Free Rides on this Jackass*, by F. Rosewater (Cleveland, Ohio, The Author).—*Traits and Stories of ye Olde Cheshire Cheese*, edited by T. W. Reid (Moore).—*A Ride across the Channel*, by Col. F. Burnaby (Low).—*and Forensic Anecdotes*, by J. Larwood (Chatto & Windus).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Smith's (J.) *Natural Truth of Christianity*, with Introduction by M. Arnold, edited by W. M. Metcalfe, cr. 8vo. 5/6 cl.
Sproat's (G. W.) *The Worship and Offices of the Church of Scotland*, cr. 8vo. 6/6 cl.

Fine Art.

Lukin's (J.) *Picture-Frame Making for Amateurs*, cr. 8vo. 2/6 cl.

Poetry.

Children of the Throne (The), 8vo. 15/6 cl.
Drummond's (H.) *Sir Hildebrand*, and other Poems, 2/6 cl.
Grant's (J. C.) *Songs from the Sunny South*, cr. 8vo. 7/6 cl.

Philosophy.

Stephen's (L.) *Science of Ethics*, 8vo. 16/6 cl.
History and Biography.
Charlemagne, by Rev. E. L. Cutts, cr. 8vo. 3/6 cl.
Cushman (Charlotte), by C. E. Clement, cr. 8vo. 5/6 cl.

Geography and Travel.

Douglas's (R. K.) *China*, cr. 8vo. 5/6 cl.
Nash's (W.) *Two Years in Oregon*, cr. 8vo. 7/6 cl.
Taylor's (E. M.) *Madeira, its Scenery and How to See It*, 7/6 cl.

Philology.

Sallust, Catiline, and Jugurtha, translated into English by A. W. Pollard, cr. 8vo. 6/6 cl.
Thirteen Satires of Juvenal, translated into English by H. A. Strong and A. Leeper, cr. 8vo. 3/6 cl.

Science.

Aldis's (M. S.) *The Great Giant Arithmos*, a most Elementary Arithmetic, 12mo. 2/6 cl.
Du Moncel's (Le Comte Th.) *Electric Lighting*, translated from the French by R. Routledge, cr. 8vo. 3/6 cl.
Rowan's (T.) *Coal, Spontaneous Combustion and Explosions occurring in Coal Cargoes*, cr. 8vo. 5/6 cl.

General Literature.

Addison's (F.) *For Love and Honour*, 3 vols. cr. 8vo. 31/6 cl.
Bimbi, *Stories for Children*, by Ouida, 7/6 cl.
Black's (W.) *Beautiful Wretch*, The Four Macnacles, &c., 6/6 cl.
Copper's (J.) *Noble Influence and How to Obtain It*, 12mo. 3/6 cl.
Crops of the Farm, by J. Bowdick, J. Buckman, W. T. Carrington, and J. C. Morton, cr. 8vo. 2/6 cl.
Fothergill's (J.) *Kith and Kin*, cr. 8vo. 6/6 cl.
Jay's (H.) *Two Men and a Maid*, cr. 8vo. 3/6 cl.
Lyall's (E.) *Donovan*, 3 vols. cr. 8vo. 31/6 cl.
Milman's (Right Rev. E.) *Mitslav, or the Conversion of Pomerania*, cr. 8vo. 3/6 cl.
Molesworth's (Mrs.) *Summer Stories for Boys and Girls*, 4/6 cl.
Murray's (D. C.) *A Life's Atonement*, 12mo. 2/6 cl.
National Pictures, from the Spanish of Fernan Caballero, by Author of 'Tasso's Enchanted Ground', cr. 8vo. 5/6 cl.
Noble's (E.) *Dora's Diamonds*, 12mo. 2/6 cl.
Rees's (U.) *Old Faces in Odd Places*, cr. 8vo. 2/6 cl.
Riddell's (Mrs. J. H.) *Prince of Wales's Garden Party*, and other Stories, cr. 8vo. 6/6 cl.
Rhodes's (R. J.) *Knights of the Red Cross*, 12mo. 2/6 cl.
Shipton's (H.) *Christopher*, cr. 8vo. 3/6 cl.
Sturgis's (J.) *Dick's Wandering*, 3 vols. cr. 8vo. 25/6 cl.
Thomas's (A.) *Best for Her*, 2/6 cl. (Select Library of Fiction.)
Trollope's (A.) *Ayala's Angel*, cheap edition, cr. 8vo. 6/6 cl.
Trollope's (A.) *Marion Fay*, 3 vols. cr. 8vo. 31/6 cl.

FOREIGN.

Theology.

Bender (W.): J. Konrad Dippel, der Freigeist aus dem Pietismus, 4m. 50.
Gebhardt (O. v.) u. Harnack (A.): Texte u. Untersuchungen zur Geschichte der Altchristlichen Literatur, Vol. 1, Parts 1 and 2, 9m.
Pentateuchus Samaritanus, ed. H. Petermann, Part 2, 15m.
Raeber (J. F.): Zur Theologischen Encyclopädie, 1m. 50.
Strack (H. L.): Die Sprüche der Väter, 1m. 20.
Tauszig (S.): Melech's Schloimo, Part 2, 6m. 50.

Law.

Bar (L. v.): Handbuch d. Deutschen Strafrechts, Vol. 1, 8m.
Huschke (Ph. E.): Das Römische Recht vom Darlehn, 8m.

Fine Art.

Quellenschriften f. Kunstgeschichte d. Mittelalters u. der Renaissance, ed. R. Eitelberger v. Edelberg, Vols. 15-17, 24m.

Philosophy.

Hoffmann (F.): Philosophische Schriften, Vol. 8, 6m.
Laas (E.): Idealismus u. Positivismus, Part 2, 9m.
Spinoza (Benedictus de) Opera, recognoverunt J. van Vloten et J. P. N. Land, Vol. 1, 22r.

History.

Francisque-Michel (R.): Les Portugais en France, les Français en Portugal, 7fr. 50.

Philology.

Barth (P.): Infinitivi Usus apud Scenicos Poetas Latinos, 1m. 60.
Meister (R.): Die Griechischen Dialekte, Vol. 1, 6m.
Niese (B.): Entwicklung der Homerischen Poesie, 7m.
Pritzel (G.) u. Jessen (C.): Die Deutschen Volksnamen der Pflanzen, Part 1, 5m. 75.
Reinisch (L.): Die Bilit Sprache, 2m. 30.
Romanische Forschungen, ed. K. Vollmöller, Vol. 1, Part 1, 1m. 60.
Willmanns (W.): Leben u. Dichten Walthers v. der Vogelweide, 9m.
Wüllner (L.): Das Hrabanische Glossar, 3m.
Zingerle (A.): Philologische Abhandlungen, Part 3, 2m. 40.

Science.

Botanischer Jahresbericht, ed. L. Just, Section 2, Part 3, 7m. 20.
Guericke's (O. v.) Experimenta Magdeburgica, ed. H. Zerner, 3m.
Leuckart (R.): Wissenschaftliche Leistungen in der Naturgeschichte der Niederen Thiere, 1876-78, Part 1, 12m.

A DAY.

SUNRISE fresh, and the daisies small
Silver the lawn with their starlets fair;
But the blossoms of noon shall be stately and tall,
Tropical, luscious, of odours rare:

Ah well!

Noon shall be gorgeous beyond compare.
Noon, and the sky is a blinding glare:
The flowers have faded while we have strayed;
We wandered too far to tend them there,
And they drooped for lack of the dew and shade:

Ah well!

Evening shall right the mistake we made.

Evening; 'tis chilly in meadow and glade,
The last pale rose has died in the west;
The happy hour is long delayed,
Our wandering is but a long unrest:

Ah well!

We will home to the fireside. Home is best.

Nothing but ashes grey? No blest
Faint glimmer of light on roof or wall?
A weary search was this day-long quest,
And on empty hands the shadows fall:

Ah well,

Let us creep to bed and forget it all.

E. H.

A NEW VIEW OF SHAKSPEARE'S WILL.

Berlin, May, 1882.

WILL Mr. John Cordy Jeaffreson kindly compare the letter *p* in the name Shakspeare, written by our poet himself on the three leaves of his will, with the same letter as it is found twice in the context of the will in the name Shakspeare (see sheet 1, line 1; sheet 3, line 9)?

In the handwriting of Shakspeare, received as genuine, the letter *p* always has the same character, resembling our modern *p*, the ground stroke extended under the line, while in the context of the will both times the *p* looks nearly like a modern *x*.

Should not this be a sufficient evidence against the identity of the writer and the signer of Shakspeare's will?

F. A. Leo.

RECENT ACQUISITIONS OF THE BRITISH MUSEUM.

THE British Museum acquired at the recent Ouvry and Sunderland sales many valuable additions to its stores. Of Mr. Ouvry's books it obtained: Bradshaw (R.), 'Fight in the Straits by the Centurion against five Spanish Gallies,' 1591, with a woodcut of the Centurion on the title-page; the 'Cobler of Canterbury'; or, an Invective against Tarleton's News out of Purgatory,' 1608, probably unique; Cranley (T.), 'Amanda; or, the Reformed Whore,' an exceedingly rare production in verse, 1635, reprinted for private distribution by Mr. Ouvry; Drayton (M.), 'Iden, Shepheard's Garland, fashioned in 9 Eclogues,' 1593, extremely rare; 'Merry News from Epem Wells: being a Witty Relation of a Lawyer's lying with a London Goldsmith's Wife,' &c., in verse, 1663, very scarce; Hake (E.), 'Touchstone for this Time Present,' 1574, in verse, and extremely rare; 'Father Hubbard's Tales; or, the Ant and the Nightingale,' in verse, 1604, considered by Mr. Dyce to have been a production of T. Middleton; Glenham (E.), 'News from the Levane Sea,' &c., 1594, a very rare piece; Greene (R.), 'Pandosto, the Tri-

umph of Time,' 1632; Johnson (R.), 'The Nine Worthies of London,' 1592, a work of great interest and excessive rarity; Vennar (R.), 'Apology to repress the Contagious Ruptures of the Infected Multitude,' &c. Mr. J. P. Collier in a MS. note states his belief that this work is unique. Allusions are made in it to Lord Chancellor Ellesmere, the Globe playhouse, Scoggin, and a curious show called 'England's Joy,' 1614. The Museum also acquired a collection of six remarkable broadsides, viz., 'The Poore Whores' Petition to the Countess of Castlemaine,' with the answers, &c., all referring to the riots of the prentices against the houses of ill fame in Moorfields in 1668.

At the sale of the second portion of the Sunderland Library the Museum acquired three very interesting works from the Aldine press, printed on vellum, all of them Ciesros, viz., 'Rhetoricorum ad Herennium Libri IV.,' Venice, Aldus, 1554; 'De Oratore,' &c., Venice, Aldus, 1554; and 'Oratorum Volumen Primum,' Venice, Aldus, 1519. The Museum also acquired at this sale another work printed on vellum, viz. Ferrerius; 'Lugdunense Somnium de divi Leonis Decimi ad Summum Pontificatum Promotione,' Lugduni, 1513. It also bought: Clairac (E.), 'Usance du Negoce ou Commerce de la Banque, des Lettres de Change,' &c., Bordeaux, 1656, a most interesting work as showing the usages of commercial and banking firms in so important a city as Bordeaux in the middle of the seventeenth century; Colmenares, 'Historia de la Insigne Ciudad de Segovia,' Madrid, 1640; 'Q. Curtii aliorum Epistolae,' an exceedingly scarce book, printed at Reggio in 1500; four early editions of works by Descartes, viz. Nos. 3825, 3830, 3832, and 3836; and an early Louvain book, 'Martini Dorpi Dialogus quo Venus et Cupido omnes adhibent. Versutias ut Herculem animi accipitem in suam Militiam invita Virtute perpellant,' 1514. A great number of the works which appear in the Sunderland catalogue under the heading of "France" were also obtained for the Museum. The celebrated Aulus Gellius, by Sweeneyham and Pannartz, Rome, 1469, printed on vellum, did not fall to the Museum, but was purchased by M. Techener, presumably for the Duke d'Aumale, for the immense sum of 790l. Of this work, however, the Museum has three fine copies on paper. Of the Durandus on vellum, Fust and Schoeffer, 1459, purchased by Mr. Quaritch, there is a duplicate, also on vellum, in the Grenville Library.

DON RAMON MESONERO ROMANOS.

THE climate of Madrid is not conducive to longevity, and it is not often that either politicians or men of letters reach, like Señor Romanos, the ripe age of eighty years. Literature is not a profitable occupation in the capital of all the Spains, and the great prizes of place and pension fall generally to the lot of political partisan writers. Born in Madrid in 1803, Mesonero Romanos, in his 'Memorias de un Setentón,' relates that his earliest recollection is of the famous 2nd of May, 1808, when, hurrying to the balcony to see the excited crowd, he fell and inflicted a serious wound upon his forehead; and in speaking of the great tragedy of the day in later life he always claimed to be "one of the victims of the *dos de Mayo*." He was bred a merchant, but inheriting a competency he found the temptations of poetry too strong to be resisted. Of his verses no printed record remains. At the age of twenty he embraced the military profession, serving at the siege of Cadiz. Abandoning both arms and poetry in 1831, he printed his 'Manual de Madrid: Descripción de la Corte y la Villa,' a useful and practical work which rapidly passed through two editions. This he followed up with his 'Escenas Matritenses,' printed in the only review then extant, *Cartas Españolas*, adopting the pseudonym of the "Curioso Parlante." These satirical sketches of Madrid life created con-

siderable sensation. After completing these he travelled in France and England for two years, subsequently giving to the press (1835) 'El Panorama Matritense,' papers historical and antiquarian rather than satirical. Taking great interest in the improvement of Madrid—and those who remember the city of thirty years since are aware how much improvement was needed—he was elected a member of the Town Council, and steadily supported with voice and pen those changes which have transformed Madrid into a habitable and fairly healthy city. Becoming part proprietor of the *Diario de Madrid*, he advocated in its columns improvements social as well as civic, most of which he lived to see effected, notably savings banks in connexion with the Monte de Piedad. He also advocated the formation of the Liceo and the Athenæum. His 'Guide to Madrid' remains a standard work. Not long before his death he completed a biography under the title of 'Memorias de un Setentón.' This has, in addition to its literary value, considerable historical interest, as it embraces a period commencing with the French occupation and the "Dos de Mayo" and reaching to within some twenty years of the present time.

SHELLEY'S HOUSE AT SAN TEREZO.

Storrington, Sussex.

MR. AUSTIN'S interesting letter on this topic points out a serious danger with which Shelley's house is threatened, but omits to indicate in what way that danger can be avoided. The road from San Terenzo (San Terenzio is another common orthography) to Lerici is a matter of great importance to the inhabitants of the former place, who are now in stormy weather almost cut off from Lerici; and if the Government revoke their present temporary prohibition, it is not to be doubted that the design will be carried out. The road will certainly destroy the individuality of the place—it will no longer be Shelley's San Terenzo; but how this can be avoided does not appear. The practical necessity must overcome a sentimental view held only by a few literary enthusiasts or former residents. Nevertheless, if those who hold sacred the memory of Shelley would join in making representations in the proper quarters, the total destruction of one of the most interesting of the "homes and haunts" of our poets may be avoided, and its integrity in its old condition may yet be respected. The new road might be made to pass behind the house and through the comparatively uninteresting garden; but in this matter the owner of the ground, the Marquis Maccarani, may have something to say.

San Terenzo still retains memories of the illustrious visitor which it once harboured—memories which are always interesting, even though they may be often mingled with fiction. I myself spent three summers at San Terenzo and heard more than one story of Byron and Shelley which savoured of Italian imagination. One of these ingenious fictions, involving a most serious question concerning Shelley's death, was, as readers of the *Athenæum* may remember, disproved by the investigations of my friend Prof. (now Count) De Gubernatis a few years ago. I recollect myself being told of a tree on which Lord Byron had cut his initials, and spent long hours seeking for it through the woods in the grounds of Marigola, but in vain. Finally I brought my informant to show me the tree himself; after some wandering we came to one of apparently some ten or twenty years' growth, on which were cut the initials "L. G." These, I was gravely informed, signified "Lord George," an argument to which of course I had no possible answer.

It is impossible to contemplate the prospect alluded to by Mr. Austin without deep regret. The sands whereon Shelley used to wander, and where his excited imagination called forth those visions which seem to us like premonitions of his approaching end, will totally disappear; and the

rugged paths under the hills, by wave-fretted boulders and through caves silent except for the unrestful sea—rocks and caves whither Shelley would betake himself to write his 'Triumph of Time'—will give way to a dusty and prosaic high road. If to this perhaps unavoidable destruction that of Casa Magni itself is to be added, without a voice being raised from that England to which Shelley's name is an abiding glory, we shall assuredly merit the reproach of not honouring our immortal dead. Surely Mr. Austin, by whom the question has been raised, will not be slow to make such a representation to the authorities as may be of weight, supported if he be by English men of letters and lovers of poetry.

G. A. GREENE.

Spezia, May 12, 1882.

SINCE the publication of Mr. Alfred Austin's interesting letter (*ante*, p. 538) I have been making inquiries here as to the right spelling of the name of the place where Shelley passed his last days. I could hear of nothing save San Terenzo—the orthography adopted in the Italian Ordnance map and in Italian guide-books. Yesterday I went over to the village and called on the *curato*, who courteously gave me all the information in his power. It amounted to this. San Terenzo is the name not of the parish but of the district (*paese*). The proper designation of the former is Santa Maria in San Terenzo Marittimo. There is another San Terenzo in the mountains. The parish registers go back to the seventeenth century, and Terenzo, not Arenzo, is the form recorded in them. The people, however, are wont to say Sant' Arenzo, and the name has even been sometimes written thus by natives of the village. I may add that there are few Italian names which have not been corrupted by the people: Cogoletto, for instance, is popularly Cogo, and Pegli is Pegi.

Up to this date no certain arrangement has been arrived at in regard to the new road. One villager said that the Marchese Maccarani had paid 3,000 francs and had made a free concession of the land to secure its being taken behind, not before, the villa. But even in that case, as Mr. Austin truly remarks, the effect would be disastrous to the charm of the place. Probably some of the olives would have to be cut down. While fully recognizing the fact that works of public utility cannot be arrested in the interest even of the most legitimate sentiment, I cannot but express a wish on behalf of all who honour Shelley's memory that the road should be carried clear over the top of the small hill, a route which seems to me to have many practical recommendations.

It is not difficult to understand Mary Shelley's prejudice against the Casa Magni. To English eyes it must always look infinitely dreary and woebegone, though in Italian eyes it is simply an ordinary specimen of a summer villa. But there cannot be two opinions about the loveliness of the olive wood which ascends the hill behind it. Here and there the branches are thick enough to screen off the outer world altogether, save for a glimmer through the leaves of the shining blue of sea and sky; at other points you reach a more open space, commanding the sharp-cut outline of Porto Venere, the islands, and, on the hither side, Lerici with its castle. The bells of the church of Lerici were tolling for vespers yesterday; the sound came across the still water of the little bay, and by it alone was broken the great quietness of the wood. EVELYN MARTINENGO CESARESCO.

PERSIAN MSS. IN HEBREW CHARACTERS.

British Museum, May 9, 1882.

In your note on Dr. Neubauer's acquisition of Persian MSS. written in Hebrew characters you doubt the existence of MSS. of that description in our great libraries. It may interest you to learn that the British Museum possesses a Persian MS. written in Hebrew characters. This MS. is dated A.H. 1074, and contains an

Arabic-Persian dictionary; a portion of 'Alī Kūshī's treatise on astronomy, with a commentary; and Naṣr ud-Dīn Tūsī's manual on the computation of the almanac, entitled 'Mukhtaṣar dar Ma'rifat-i Takwīm.' R. HOERNING.

DR. JOHN BROWN.

May 17, 1882.

ON Thursday evening last, at dinner with two old friends, who also enjoyed the friendship of Dr. John Brown, our talk ran much on him, and pleasure was expressed at the fact, attested both by the tone of his own letters and by the reports of others, that he had been all the past season in better health and spirits than for years previously. Next morning the newspapers told us that some hours before our conversation he had already passed to his rest.

I do not find life long enough for reading many newspapers; but of those London papers that I have read since this event none has contained any memoir of him except a very brief one in the *Times* the day after his death.

This seems strange in reference to a man so eminent and so much beloved. I wrote these hasty lines, hoping that they might never need to be printed; but only that, defective as they are, they might prevent a worse defect—the absence also in the *Athenæum* of this week of further notice of such a loss.

I call to mind the story of the unhappy man who spoke to S. T. Coleridge of the author of the 'Course of Time' as "the Scotch Milton." Somebody, it would seem, has called Dr. Brown "the Scotch C. Lamb." It is at best but a blundering way in general of trying to condense a character. But in this case, at least, sarcasm like that of Coleridge's reply would be woefully misplaced, and some few papers of the 'Horse Subscivæ' will probably find readers as long as the 'Essays of Elia.' The mention of Charles Lamb suggests another reflection, which is, that after reading one of the doctor's essays the generalizations of Elia about the impenetrability of Scotchmen to wit fall a little flat.

"But some folks don't know Charles Lamb," says Dr. Brown himself—an allegation true nowadays of English folks as well as Scotch. And "some folks don't know John Brown," in which case it will be to them hardly a name at all—only a kind of anonym, like John Smith. But to all who have known the man or his writings—which means to all north of Tweed and many south of it—the combination of these two monosyllables is transfigured, and instead of commonplace or colourlessness rises an image of all that is most genial, humorous, pathetic, and lovable. And even some of those eyes which saw the simple record of his death without recognition will lighten up when told to associate the name with 'Rab and his Friends.'

Dr. Brown came of a family in which ability and worth ran and spread through at least four successive generations. The name of his great-grandfather, John Brown, "our king, the founder of our dynasty," as his descendant calls him, and the author of the 'Self-Interpreting Bible,' was famous and familiar throughout rural Scotland and far beyond. "I well remember," our Dr. John writes, "with what surprise and pride I found myself asked by a blacksmith's wife in a remote hamlet among the hop gardens of Kent if I was the son of the 'Self-Interpreting Bible.'"

This John Brown I. was one of that band of typical Scotch students—*tenui musam meditantis*—in Sydney Smith's sense—with whom we are so familiar in many a northern biography, whose ends in life diverge as widely as those of James Mill, Thomas Carlyle, and Alexander Duff, but whose beginnings run so closely alike. This one began as an orphan shepherd-boy, taught himself a measure of Latin and Greek, and one night, after folding his master's flock, started on a midnight walk to St. Andrews, twenty-four miles off, to buy a Greek Testament. "His extraordinary acquisitions," says

a biographer, "about this time subjected him to a suspicion, which was more generally entertained than would now appear credible, that he received a secret aid from the Enemy of Man, upon the pledge of his own soul"—surely the queerest plot, and the most suicidal save one, ever ascribed to Satan,—stranger even than the notion accepted by Simon Sigoli that the summer snows of Hermon were due to the same machinations.

In this devout man, who belonged, like his descendants, to the Secession Church, there must have been no small amount of that quality which, with the fear of Sydney Smith before my eyes, I hesitate to call wit. "On his coming to Haddington (where his life's ministry was) there was one man who held out against his 'call.' Mr. Brown meeting him.....the non-content said, 'Ye see, sir, I canna say what I dinna think, and I think ye are ower young and inexperienced for this charge.' 'So I think too, David, but it would never do for you and me to gang in the face of the hale congregation.'"

Of the intermediate Browns, and especially of the doctor's father, John III., you may read with pleasure and profit in the "Letter to Dr. Cairns," which forms the first paper in the 'Horse Subsecivæ'—a paper which carries the reader along with delight from portrait to portrait till he forgets that the subjects of the gallery are only the heroes of a provincial sect. But if the predominance in such papers of the "Burgher Ministers" weight the writer in the course for fame, and if even such names as Chalmers and Syme, who are the subjects of other papers, have a provincial note, this will not apply to papers on Leech and Thackeray, Locke and Sydenham; it will not apply to "Pet Marjorie," nor to "Jeems the Doorkeeper," who is no more of sectarian or local limitation than Dogberry or Corporal Trim; least of all to "Our Dogs," whose characters suggest no boundaries of sympathy or comprehension. The sweet humour, human and doggy character, and pathos that gather round that Canine Plutarch, culminating in Rab, will surely find delighted readers among men till evolution brings the book readers also among the dogs themselves! Let me take almost at hazard two passages for the benefit of those "folks who don't know John Brown." The first is very short, from "Our Dogs": "John Pym was a smaller dog than Crab, of more fashionable blood, being a son of Mr. Somner's famous Shem, whose father and brother are said to have been found dead in a drain into which the hounds had run a fox. It had three entrances; the father was put in at one hole, the son at another, and speedily the fox bolted out at the third, but no appearance of the little terriers, and on digging they were found dead, locked in each other's jaws; they had met, and it being dark, and there being no time for explanations, they had throttled each other."

Another, from his sketch of his father ("Letter to John Cairns, D.D."):—"I was then a young doctor—it must have been about 1840—and had a patient.....one of my father's earliest and dearest friends—a mother in the Burgher Israel.....hopelessly ill at Juniper Green, near Edinburgh. Mr. George Stone..... devoted to his minister, knowing my love of riding, offered me his blood-chestnut to ride out and make my visit. My father said, 'John, if you are going, I would like to ride out with you'; he wished to see his dying friend. 'You ride!' said Mr. Stone, who was a very Yorkshireman in the matter of horses. 'Let him try,' said I. The upshot was that Mr. Stone sent the chestnut for me and a sedate pony—called, if I forget not, Goliath—for the minister, with all sorts of injunctions to keep him off the thoroughbred and on Goliath. My father had not been on a horse for nearly twenty years. He mounted and rode off. He soon got teased with the short, pattering steps of Goliath, and looking wistfully up at me, and

longingly to the tall chestnut, stepping once for Goliath's twice, like the Don striding beside Sancho. I saw what he was after, and when past the toll, he said in a mild sort of way, 'John, did you promise absolutely I was not to ride your horse?' 'No, father, certainly not. Mr. Stone, I dare say, wished me to do so, but I didn't.' 'Well, then, I think we'll change; this beast shakes me.' So we changed. I remember how noble he looked; how at home; his white hair and his dark eyes, his erect, easy, accustomed seat. He soon let his eager horse step gently away. It was first *eratis*, he was off; Goliath and I jogging on behind; then *erupit*, and in a twinkling—*evanuit*. I saw them last flashing through the arch under the canal, his white hair flying. I was uneasy, though from his riding I knew he was as yet in command, so I put Goliath to his best, and, having passed through Slateford, I asked a stone-breaker if he saw a gentleman on a chestnut horse. 'Has he white hair?' 'Yes.' 'And e'en like a gled's?' (i.e. a kite's). 'Yes.' 'Weel, then, he's fleein' up the road like the wund; he'll be at Little Vantage' (about nine miles off) 'in nae time, if he haud on.' I never once sighted him, but on coming into Juniper Green there was his steaming chestnut at the gate, neighing cheerily to Goliath. I went in, he was at the bedside of his friend and in the midst of prayer; his words as I entered were, 'When thou passest through the waters I will be with thee, and through the rivers, they shall not overflow thee'; and he was not the less instant in prayer that his blood was up with the ride."

Dr. Brown's popularity is greater, perhaps, in America than in the south part of Britain, and he was one of the "lions" whom the best American travellers always tried to see, of which the present writer had a diverting experience the last time he was honoured with a conversation at the doctor's house (23, Rutland Street, Edinburgh). It was in August last.

I have neither ready memory nor critical faculty to deal with his writings; to deal with his character I have no qualification except affection and regret. Let me quote, however, from the *Scotsman* of Friday last a paragraph from a letter addressed to him by a kindred spirit, Dr. Oliver Wendell Holmes:—

"I have read, and reread, and then insisted on reading, for the third time, aloud to my wife, that infinitely tearful and mirthful, amiable and soulful, tender, caressing—where shall I stop?—story of 'Pet Marjorie'; the name and the story not at all new to me, yet never old in its passing sweetness.....If only that fragment of your writings were saved from the wreck of English literature, men and women would cry over it as they cry to-day over the lament of Danaë, and your name would be remembered with that of Simonides. Yes, cry, and smile, and laugh too."

In 1874 the Edinburgh University made him honorary LL.D., and two years later he received a pension of 100*l.* a year from the Civil List. By the date this must have been given by Lord Beaconsfield's Government; and all honour to it! The doctor himself was by birth and training and through life a "Liberal" (his father used to say he believed there was hardly a Tory in the Secession Synod); but he was a Liberal of true and not sham liberality; his politics did not mar candid judgments nor interfere with friendships. More than honorary degrees or pensions, there speaks for the love and esteem of his countrymen the fact that some seven years ago, when his health began to be unequal to the calls upon him, a sum of more than 6,000*l.* was collected for him, without the slightest publicity—a step initiated, I believe, by his publisher, that estimable gentleman Mr. David Douglas. Dr. Brown knew nothing of it till the amount, partly in a cheque and partly in the shape of an annuity, was put into his hands, the list of the contributors first having gone into the fire.

H. YULE.

THE BECKFORD LIBRARY.

THE sale of the first instalment of the Beckford Library will begin on Friday, June 30th. The strongest point of this celebrated collection is its bindings. There are good examples of the skill of Maioli, Monnier, and others; and a fine specimen of Grolier binding, a copy of 'Accursii Diatribæ,' occurs almost at the outset of the first day's sale, followed at a short interval by the Lamoignon copy in blue morocco of the large-paper edition of Gronovius's *Ælian*. Among the notable books are: 'Alcibiade Fanciullo a Scola D.P.A.,' the first edition of 1652; 'Allæi Astrologiæ Methodus,' the original edition; Andreino's 'Adamo,' Milan, 1613; Androuet du Cerceau's 'Les Plus Excellents Bastiments de France,' Thuanus's copy in old calf; 'Antiquités Etrusques, Grecques et Romaines, tirées du Cabinet de M. Hamilton' (Sir W. Hamilton), Naples, 1766-7; 'Figures de l'Apocalypse exposées en Latin et en Vers François,' Paris, 1547; the large-paper edition (Paris, 1783-87) of the 'Art de Vérifier les Dates'; the first edition of Atkyns's 'Glocestershire'; the 'Hystoire Merveilleuse du Grand Empereur de Tartarie,' Paris, 1529; Bandello's 'Novelle,' first edition, and his 'Canti XI.' (Agen, 1545); the unique large-paper copy of Beckford's 'Italy'; Bellendenus 'De Statu,' 3 parts in 1, Paris, 1616; a fine large-paper copy of the 'Histoire du Vieux et du Nouveau Testament représentée par le Sieur de Royaumont,' Paris, 1670; the 'Bear' Bible, with the autograph of Desportes; Blake's 'Songs of Innocence' (1789), and his 'Milton,' 'Gates of Paradise,' and 'Europe, a Prophecy'; the 1522 Boccaccio of Aldus; Bouchard's 'Croniques Annales,' from De Thou's library; Braccelli's 'Bizzarie,' Florence, 1624; Brugiantino's 'Cento Novelle'; the Didot edition of the 'Lusiads'; Capodellista's 'Itinerario di Terra Santa,' without the two blank leaves, however, and slightly wormed; Champlain's 'Voyages en la Nouvelle France' (1613) and his 'Voyages et Descouvertes' (1619-20); 'Ciceronis Officia, Cato Major,' &c., the Aldine of 1517, and a fine copy of the Elzevir Cicero; the Aldine Claudian of 1523, from the library of Francis I.; Clerck's 'Icones Insectorum'; a wonderful copy of Cook's 'Voyages'; Madame de Pompadour's copy of her edition of 'Rodogune'; Dante, 'Terze Rime,' the first Aldine edition; 'Description des Pierres Gravées de Cabinet du Duc d'Orléans,' said to be picked first impressions; Dugdale's 'Warwickshire' and 'History of St. Paul's,' both first editions, and a large-paper copy of the 'Baronage'; 'Telemaque,' the Amsterdam edition, printed at the expense of the Marquis de Fénelon, and containing the suppressed pieces; and Frobiisher's 'Three Voyages,' bound up with Keymis's 'Second Voyage.' A main feature of the sale is the series of the engraved works of Van Dyck. In it occurs the etching, which we mentioned a fortnight ago in "Fine-Art Gossip," of Vander Wauwer, first state. The specimens of Chinese art are also interesting.

Literary Gossip.

At the International Literary Congress, to be opened at Rome to-day, an account will be given of the negotiations for copyright between the United States and this country. We believe that the opinion to which we have frequently given expression is gaining ground in the United States, and that legislation by Congress will soon be regarded there as indispensable. Mr. Frelinghuysen, the Secretary of State, it is rumoured, has been converted to this view, and this partly explains the ill success of the recent negotiations.

Mr. Gosse's monograph on Gray will probably be the next volume published in

the series called "English Men of Letters." There is a fitness in this, as Mr. Gosse takes up the history of Cambridge at the time at which Mr. Jebb drops it in his charming study on Bentley. Mr. Gosse has had the good fortune to discover fresh facts bearing on the life of Gray.

MISS RHODA BROUGHTON is at work on a new story, which will probably appear, in the first instance, in *Temple Bar*.

It has been authoritatively announced that, after November, Mr. John Morley will cease to conduct the *Fortnightly Review*. It is understood that he purposes devoting himself, in the time he can spare from the laborious task of editing the *Pall Mall Gazette*, to the preparation of works of a purely literary kind.

BRET HARTE will publish in the June part of *Good Words* a short article giving personal recollections of the poet Longfellow.

A VOLUME of essays on Aristotelian subjects is promised from Oxford at the end of the year. Dr. Evelyn Abbott will write on the 'Poetics,' Mr. R. Nettleship on the 'Logic,' Mr. Edwin Wallace (whose elaborate edition of the 'De Anima' is nearly ready) on the 'Psychology,' and Mr. A. C. Bradley on the 'Ethics.'

THE Governors of St. Paul's School have made alterations in the annual award of school exhibitions. The sum distributed yearly has been increased from 1,000*l.* to 1,400*l.* For the future there will be given one classical exhibition of 80*l.*, a second of 60*l.*, and a third of 40*l.*; a mathematical exhibition of 70*l.*, and a second of 50*l.*; also a science exhibition of 50*l.* These exhibitions are all tenable for four years.

WE are glad to hear that M. Tourguénief, whose illness has delayed his journey to his estates in Russia, where he intended to spend the summer, is better; but he is not likely to be able to quit Paris just yet, as his medical adviser enjoins absolute quiet for some time longer.

THERE will be published on the 29th inst. by Messrs. Simpkin, Marshall & Co. of London, Mr. David Douglas of Edinburgh, Mr. J. E. Cornish of Manchester, and Mr. David M. Main of Glasgow, 'A Memoir (In Memoriam) of the late Ralph Waldo Emerson.' The author of the memoir is Mr. Alexander Ireland, of Manchester, who adds to it personal recollections of Mr. Emerson's visits to England in 1833, 1847-8, and 1872-3; extracts from hitherto unpublished letters; records, from various sources, of his home life and public appearances; and a complete list of his printed works. Mr. Ireland, we believe, first became acquainted with Emerson in Edinburgh in 1833. Along with other friends, he strongly urged, and ultimately succeeded in persuading, him to visit this country in 1847-8, and to give lectures in London, Edinburgh, and the large provincial towns—undertaking the necessary business arrangements, so as to relieve him from all correspondence connected therewith. For some months Mr. Emerson took up his residence in Manchester, finding it the most convenient centre from which to proceed to fulfil his numerous engagements.

THE lectures on the practice of teaching delivered at Cambridge under the auspices

of the Teachers' Training Syndicate have this term been four in number. Last week Mr. Eve, the Head Master of University College School, lectured on 'Marking'; and Mr. Philpotts, Head Master of the Grammar School at Bedford, on 'Hints for an Ordinary Form Lesson.' Last Wednesday Mr. Arthur Sidgwick lectured on 'Stimulus'; and to-day Dr. Abbott, the Head Master of the City of London School, is to lecture on 'The Teaching of Latin Verse Composition.' The audience unfortunately at the opening lecture consisted mainly of ladies and Dons. The undergraduates do not seem to care to be taught to teach.

PERHAPS one of the earliest documents in existence relating to Epping Forest is a roll in the Cottonian Library of the British Museum, of the latter part of the thirteenth or beginning of the fourteenth century, which contains a list of foresters, verderers, woodmen, regardors, and free and customary tenants of the various forests in the county of Essex. Among them occurs Moricius de Eppinge, woodman of the Abbot of Waltham's wood in Epping. This roll is attached to the Computus Roll of the collectors of the king's wool in Essex, to which Epping contributed "ij. sacc. ix. petr. ij. lib. j. quar." Several other documents relating to these subjects are fastened to the roll. There is also among the Royal Rolls in the Museum one of the time of Henry VIII., containing draft rules for the taking and distribution of deer in the forest.

PROF. SHELDON AMOS has in the press a volume entitled 'The Science of Politics,' which will be published in the "International Scientific Series" as a companion volume to his well-known 'Science of Law.'

MRS. RIDDELL asks us to say that her new book, 'The Prince of Wales's Garden Party,' is not a novel, but merely a collection of stories which have appeared in various magazines, &c.

MR. T. P. TASWELL-LANGMEAD has been appointed to the professorship of Constitutional Law and History at University College, and Mr. Frederick Pollock to that of Jurisprudence. Prof. Lankester, as we have already mentioned, has been re-appointed to the professorship of Zoology and Comparative Anatomy in this college. Applications have been invited from candidates for a chair of civil engineering and surveying.

THE next part of the "Anecdota Oxoniensia" series will be 'Aristotle's Physics, Book VII.: a transcript of the Paris MS. 1859 collated with the Paris MSS. 1861 and 2033 and a MS. in the Bodleian Library, with an Introductory Account of these MSS.' by Mr. Richard Shute, Senior Student and Tutor of Christ Church.

A NEW novel by Shirley Smith, author of 'His Last Stake,' &c., entitled 'Redeemed,' will shortly be published by Messrs. Hurst & Blackett. The same firm will also issue during June 'Fortune's Marriage,' by Miss Craik, author of 'Dorcas,' &c.

THE *Century Magazine* for June will contain a portrait of Cardinal Newman, engraved by Cole, and a sketch of his life written by Mr. C. Kegan Paul.

A VOLUME entitled 'Tales and Traditions of Switzerland,' by Mr. William Westall,

author of 'Larry Lohengrin,' &c., will be published in a few weeks by Messrs. Tinsley Brothers. The same firm have in the press 'The Reminiscences of an Old Bohemian.' The author has been for upwards of half a century engaged in literary and scientific pursuits in Germany, France, England, and elsewhere, and has been more or less intimately connected with many political and social events of the past fifty years. He was one of the founders of the Savage Club, and his 'Reminiscences' will, it is stated, embrace many anecdotes and recollections of the original "Savages."

THE Rev. Leonard Hassé, of Heckmondwike, has undertaken to write the history of the Moravian Church in Yorkshire, towards which his father has made extensive notes.

A NEW edition of Virgil, with an introduction and notes by the Rev. T. L. Papillon, Fellow and Tutor of New College, will be published almost immediately by the Clarendon Press. The text is based on that of Ribbeck, with certain modifications; and in the commentary, which is intermediate in quantity between those of Prof. Conington and Dr. Kennedy, special attention is paid to questions of textual criticism and orthography. The book is dedicated to Archdeacon Palmer.

THE publication of the first two volumes of Prof. Knight's edition of Wordsworth is unavoidably delayed for a few weeks, in order to make use of some details in reference to the poems of 1800 and 1801 which have quite recently come to light.

UNDER the title of 'My Watch Below,' Messrs. Sampson Low & Co. will shortly publish, in one volume, a selection of the articles contributed to the *Daily Telegraph* by "A Seafarer." The book will contain an illustration representing the rescue of the survivors of the crew of the Indian Chief, furnished by the Royal National Lifeboat Institution.

THE new buildings of the Birmingham Free Library are now quite completed. The larger of the two upper rooms will be used as the reference library, and the smaller as a temporary art gallery, in which will be exhibited the principal pictures belonging to the corporation. Examples of industrial art will also be shown. The new libraries will be opened on the 1st of June, when Mr. Bright will deliver an address in the Town Hall.

MR. J. BYWATER, Fellow of Exeter College, has been asked by the Berlin Academy of Science to take part in the edition of the Greek commentaries on Aristotle, of which the ninth and eleventh volumes have just appeared. We believe that he will accept the invitation.

M. JOSEPH HALÉVY will shortly bring out a second series of his 'Mélanges d'Épigraphie et d'Archéologie Sémitiques.'

THAT indefatigable scholar Herr Budden-sieg has in the press a new publication concerning Wycliffe, founded on manuscripts he has discovered at Olmütz.

M. A. JANSSEN, who is engaged on an elaborate life of Rousseau, has issued an interesting pamphlet in which he treats of the formation of the text of the 'Confessions.'

WE have just received the prospectus of the publication of Ibn Abi Oseibia's 'History of Philosophers and Physicians' in Arabic, edited by Prof. A. Müller, of Halle. The text of the book will be printed at Boulaq and the critical apparatus at Leipzig.

THE Punjab Educational Report for 1880-1 contains a sketch of the progress of education in the province during the previous ten years. University education received a check in that period through the abolition of the Delhi College, but some progress was made in primary education. The total number of scholars increased 38 per cent. and expenditure 30 per cent. Education is, however, still at a very low ebb in the province, chiefly owing to the poverty of the people. Only $\frac{1}{4}$ per cent. of the population is under instruction, and there is, on an average, only one school for every twenty-four square miles of cultivated area.

SCIENCE

On Vibratory Motion and Sound. By J. D. Everett, F.R.S. (Longmans & Co.)

THIS is, so far as we are aware, the first English treatise dealing with vibratory motion as a special and separate subject. In other works on hydrodynamics, sound, or light, the general theory of vibration appears as an introduction to the special subject, and it is therefore dismissed as speedily as possible; or else, as in Lord Rayleigh's great work on sound, the leading theorems are assumed to be already known. For similar reasons a work on light confines itself naturally to transverse vibrations, and a work on sound to longitudinal. The subject of vibratory motion in general grows, however, daily in importance and interest, and a work which should make a special study of it was sorely needed. This need Prof. Everett set himself to supply; and the result is worthy of his high reputation. Whether as regards arrangement, elegance of method, or clearness and simplicity of reasoning, it leaves nothing to be desired, while its moderate dimensions are not the least of its recommendations to the practical student. It is designed, we are told, "for those who have mastered the elements of dynamics"; but a hope is expressed that it may be attractive to the general mathematical reader, and certainly this hope has been fulfilled.

The work begins by a very clear exposition of the fundamental idea of the subject—that of a simple harmonic vibration. In passing we may suggest a caution to the student, namely, that because the small vibrations of elastic bodies are isochronous, he is not to suppose that the forces causing them really vary as the distance directly. The law of the forces of cohesion is unknown; and what is called Hooke's law is only true because we can expand any unknown function by Taylor's theorem, and then, if the increment be known to be very small, can confine our attention to the first term, which varies as that increment simply. Having explained the idea of simple harmonic motion, Prof. Everett demonstrates its chief properties by purely geometrical methods, many of which are so strikingly simple and direct as almost to recall the Lemmas of Newton.

The general theory of the composition of motions and its application to the composition of vibrations are then discussed in the same fashion; and the phenomena of beats, whether in music or in tidal action, are very clearly explained by its means. Some of the more important properties are proved over again by analytical methods—a very good mode of thoroughly establishing their meaning and truth in the mind of the reader. Then the general form and properties of a wave are clearly illustrated by the aid of diagrams, and the difference between transverse and longitudinal vibrations is explained. The composition of the undulations is now treated, first where the period is the same (as in the sound-waves of an organ pipe), and then where it is different, the latter being illustrated by the well-known curves which bear the name of Lissajous. Some mechanical illustrations of composition of motions, ending with Sir W. Thomson's tide-predicting machine, complete the work as regards undulations in general, and the remainder deals with the special case of longitudinal vibrations in an elastic gaseous medium—in other words with sound. Here the work comes more into direct competition with others, notably that of Lord Rayleigh already mentioned. While not, of course, pretending to the same completeness, its arrangement seems to be simpler and better, while the absence of high mathematics renders it more accessible to the student, and in general to the practical physicist. After discussing generally the propagation and the reflection of sound-waves, two chapters are given to an investigation (in great measure original) into the rapidity of vibration in strings and in columns of air, the velocity of propagation in a column of air, and the energy of sonorous undulations; while two more, forming a sort of appendix, discuss musical tones and musical intervals.

The book, it is scarcely needful to say, is excellently printed and got up, and it is furnished with an index and a full table of contents. The equations, as is usual, are numbered afresh for each chapter—an arrangement which is not without inconvenience. Thus, at p. 41, where equation (8) is referred to, it should be explained that this is not the equation (8) a little above, but a former equation (8) in chapter i. It may be questioned whether it would not be better to number equations consecutively through the book, as is done with pages and sections; they would thus be found with less difficulty, and there would be no possibility of ambiguities such as that just mentioned.

ASTRONOMICAL NOTES.

THE planet Mercury is approaching his greatest elongation east, which takes place on the 1st of June; and as his northern declination will be during the next ten days more than 25° , he will at the end of next week be above the horizon until past ten o'clock in the evening, and for several nights be conspicuous to the naked eye very near Venus.

Of the superior planets Mars is now the only one which is visible in the evening, in the constellation Cancer.

We regret to record the death of that distinguished physicist Prof. Zöllner, which took place at Leipzig on April 29th, in the forty-eighth year of his age. He was born at Berlin on the 8th of November, 1834, and removed to Leipzig in 1862, where he was made Professor

of Astronomical Physics in 1866. He devoted himself with zeal to the construction of spectroscopes and the study of spectrum analysis, with special reference to the observation of the solar prominences and the physical constitution of the sun. But he is best known as an astronomical observer by his researches on photometry, his first paper in connexion with which, on the amount of light reflected by the moon at her different phases, was published at Leipzig in 1862. His work on comets appeared in 1872: it treats especially of the nature of those bodies, adopting and defending the theory developed by Prof. Wilhelm Weber and applied by him to electrical phenomena. Many other papers were subsequently published by Prof. Zöllner on this and kindred subjects of astronomical physics.

The surface of the moon has been much studied of recent years with the view of detecting, if possible, any evidence of change. The supposed discovery of the disappearance of the small crater Linné will be in the recollection of all who are interested in astronomy; and although there is now a general disposition to regard this as "not proven," the evidence of some change having taken place is undoubtedly very strong. The appearance of a curious formation called Hyginus N seems to be an indisputable fact. The fifty-first number of the *Selenographical Journal* (for April 17th) contains a very careful drawing of it and its surroundings by Mr. Neison, and two smaller sketches by Mr. Green, the latter made on the same evening as Mr. Neison's, and confirming his description of the present appearance of this remarkable spot. Mr. Neison's drawing was made with the fine 6 $\frac{1}{2}$ -inch Alvan Clark equatorial of the Arkley Observatory, using powers of 150 and 300, between $9^h 20^m$ and $9^h 50^m$ on the evening of March 26th last, when the altitude of the moon was still considerable. Hyginus N is (as its name implies) a little to the north of the crater Hyginus, and resembles "a deep blackish-grey rounded spot, with softened edges, and about two-thirds of the diameter of Hyginus." South-west of it is "a smaller, somewhat lighter spot of similar character, the two being connected together by a narrow short band," so that in the drawing they are not unlike an hour-glass of which one end is smaller than the other. The formation is much more distinct than when observed and drawn by Mr. Neison in October, 1879. Mr. Green remarks that it is now seen with great ease, and, being visible long before the small craters in its neighbourhood (which have been frequently drawn before), we may safely conclude that "when they were seen and their positions laid down Hyginus N did not exist."

As will be seen by Dr. Lamp's ephemeris (given in last week's *Athenæum*), the comet, which no longer requires a telescope to find it, is now passing out of the constellation Cassiopeia, and will pass about the end of next week into Perseus.

GEOGRAPHICAL NOTES.

A DINNER is to be given in honour of Capt. Burton and Commander Cameron, who have returned from their West African expedition. Capt. Burton's book describing his experiences is ready for the press. The two travellers will read a paper next Tuesday at the Society of Arts on 'The West African Gold-Fields.'

At the anniversary meeting of the Royal Geographical Society next Monday the President will give the latest particulars regarding the Leigh Smith search expedition.

M. D'Abbadie, in a letter to the Paris Geographical Society, suggests the use of sulphurous fumigation as a protection against malarial influences in tropical countries. The elephant hunters of Abyssinia when they descend to the damp lowlands resort to this hygienic process, to which they ascribe their immunity from fever. M. D'Abbadie suggests a trial by European explorers.

Capt. Casati writes to the editor of *L'Esploratore* on December 29th, 1881, that he has succeeded in visiting a few villages of Akka, to the south of Tangasi, the present capital of the Monbuttu. A map of the writer's route is promised for the next number of the periodical named.

The second part of the 'Communications of the International Polar Commission' contains translations of the principal articles of the first part into English and French; the instructions issued to the leader of the Lena expedition, in German; reports received from Lieuts. Greely and Ray, of the United States; and a variety of other articles of interest. Herr Holmström, of the Barnängen chemical works, near Stockholm, very generously offers to supply all the expeditions about to be fitted out with anti-septic powders, eau-de-Cologne, vinegar, soap, blacking, and other products of his factory.

We are in receipt of 'Rolle's Eastern and Western Hemispheres, constructed from the most recent surveys for [sic] the author by W. and A. K. Johnston.' This map is in four large sheets, it is printed in colours, its appearance is cheerful, the writing is distinct, and little fault can be found with the technical execution. But when we have admitted this much, all the praise we are able to give has been exhausted. In Africa the recent explorations of Brazza, Capello and Ivens, and Buchner have been ignored; and although in the other continents omissions of this kind are naturally less striking, they nevertheless can be traced. The physical maps which occupy the space left vacant by the two hemispheres have evidently been drawn by a draughtsman not very well versed in the subject. Take the map designed to show the geographical distribution of plants and animals. This map is prettily tinted to show a "Northern Zone of the Arctic Fauna," a "Northern Zone of the Temperate Fauna," a "Northern Zone of the Tropical Fauna," and a "Southern Zone of the Temperate Fauna." As a result of this absurd division into "zones," the animal kingdom of Australia is cut in two. Had the author—who, we presume, is Mr. Rolle of Chicago—taken the trouble to read a school-book on physical geography before preparing this map, he might have avoided so palpable a mistake.

M. Civiale having made some remarkable experiments on photographing the Alps, which photographs were brought before the Academy of Sciences, a commission was appointed. The commissioners, MM. Dumas, Bousingault, Daubrée, and Perier, with M. Faye as reporter, on the 17th of April made their report. From this it appears that M. Civiale took 600 separate plates, and the reporters give in the *Comptes Rendus* a list of forty-one central stations from which the views have been taken, forming together a most remarkable panorama.

SOCIETIES.

ROYAL.—May 11.—The President in the chair.—Sir Bartle Frere was admitted into the Society.—The following papers were read: 'Sur l'Inversion Générale,' by M. T. S. Vanecek,—and 'On the Organization of the Fossil Plants of the Coal Measures,' Part XII., by Prof. W. C. Williamson.

ASTRONOMICAL.—May 12.—Mr. E. J. Stone, President, in the chair.—Messrs. H. G. Hollingworth, S. Okell, W. B. Roué, and H. G. Williamson were elected Fellows.—Mr. Downing read a paper 'On the Observation of γ Draconis with the Greenwich Reflex Zenith Tube during the Years 1857 to 1875,' from the discussion of which the author obtained a value for the constant of aberration of 20' 378, and for the constant of nutation of 9" 3363.—Mr. Common showed an arrangement for illuminating the wires of micrometers with a small incandescent electric light. He also exhibited photographs which he had obtained of the central portion of the nebula in Orion, in which a large amount of detail was visible.—Mr. Marth read a paper on an apparatus, which he exhibited, for determining those errors in astronomical observations which are caused by flexures of the instrument.—The Astronomer-Royal read a paper 'On the Spectrum of Comet Wells' (a, 1882), which

had been observed at Greenwich. A continuous spectrum only had been seen, without bright bands.—Mr. Howlett showed a number of drawings of solar spots, and called attention to the recent outbursts of solar activity; and the Astronomer-Royal mentioned that outbursts on April 13th and 17th had each been followed within a few days by violent magnetic storms.—The following papers were also announced and partly read: 'The Nebula near Meropé,' by Mr. T. W. Backhouse,—'Observations of the Phenomena of Jupiter's Satellites made at Mr. E. Crossley's Observatory,' by Mr. J. Gledhill,—'Elements of the Orbit of Comet Wells,' by Mr. A. Graham,—'The great Sun Spots of April, 1882,' by Mr. H. Pratt,—and 'Determination of the Orbit of η Cassiopeie,' by Mr. J. B. Coit.

GEOLOGICAL.—May 10.—Mr. J. W. Hulke, President, in the chair.—Mr. A. Leech was elected a Fellow, and Prof. L. Rüttimeyer a Foreign Member.—The following communications were read: 'On the Relations of Hybocrius, Baerocrius, and Hyboeystites,' by Mr. P. H. Carpenter, communicated by Mr. M. Duncan,—'On the Madreporaria of the Inferior Oolite of the Neighbourhood of Cheltenham and Gloucester,' by Mr. R. F. Tomes,—'On the Exploration of Two Caves in the Neighbourhood of Tenby,' by Mr. E. L. Jones, communicated by Prof. W. Boyd Dawkins,—and 'Note on the Comparative Specific Gravities of Molten and Solidified Vesuvian Laves,' by Mr. H. J. Johnston-Lavis.

ASIATIC.—May 15.—*Anniversary Meeting.*—Sir E. Colebrooke, Bart., President, in the chair.—Capt. E. Talbot, Mr. P. Mukerji, and Mr. N. P. Sinha were elected non-Resident Members.—The following were elected as the Council and Officers for the ensuing year: President, Right Hon. Sir Bartle Frere; Director, Sir H. C. Rawlinson; Vice-Presidents, Sir E. C. Bayley, Sir E. Colebrooke, Sir R. Temple, and Col. Yule; Council, Sir B. Ellis, J. Fergusson, A. Grote, Col. Haig, H. C. Kay, Col. Keating, Lieut.-Col. Lewin, J. W. McCrindle, General MacLagan, H. Morris, Sir L. Pelly, Sir W. Robinson, Lord A. Russell, Lord Stanley of Alderley, and T. H. Thornton; Treasurer, E. Thomas; Secretaries, W. S. W. Vaux and H. F. W. Holt; Hon. Secretary, R. N. Cust.—The Report of the Council stated that fifty-five new members had been elected during the past year, and gave brief biographies of deceased members and of others distinguished for various Oriental researches, including Prince Frederic of Sleswick-Holstein, Sir E. Perry, Profs. Benfey, Dowson, and Gregorief, and Messrs. Muir, Knapf, Bransen, and Nain Singh. A notice was also added of the progress of Oriental studies since the last anniversary.

SOCIETY OF ANTIQUARIES.—May 11.—Mr. A. W. Franks, V.P., in the chair.—Mr. J. Plant exhibited a bronze sheath of "late Celtic" work, found in draining Pilling Moss, Lancashire, in 1859.—The Rev. W. F. Greeny communicated a description of forty brasses from Belgium and Germany, of which he had himself taken rubbings during the last three years.

ENTOMOLOGICAL.—May 3.—Mr. H. T. Stainton, President, in the chair.—The President alluded to the interest which the late Mr. Darwin, who was one of the original members of the Society, had always shown in entomology.—The Secretary read a communication from the secretary of the Essex Field Club, relative to the scientific importance of Epping Forest being preserved in its natural condition "unimproved," and requesting members to join in a memorial to the Conservators to this effect, lest it should be converted into a mere park.—Varieties of *Fidonia atomaria* and *Anochelis pistacina*, by Mr. W. C. Boyd,—a male of *Cryptus titillator*, by Mr. T. R. Billups,—a hybrid between *Antheraea Pernyi* and *Roylei*, by Mr. W. F. Kirby,—and a curious abnormal growth of the flowers of the ash (produced by a gall-mite), by Miss Ormerod, were exhibited.—Mr. E. A. Fitch called attention to a woody spherical gall on ash keys, produced by a curculionideous (?) larva.—The following papers were read: 'Further Additions to Mr. Marshall's Catalogue of British Ichneumonidae,' by Mr. J. B. Bridgman,—a continuation of his 'Synopsis of British Hymenoptera,' by Mr. E. Saunders,—and 'On the supposed Abnormal Habits of certain Species of Eurytomidae, a Group of the Hymenopterous Family Chalcididae,' by Prof. J. O. Westwood.

METEOROLOGICAL.—May 17.—Mr. J. K. Laughton, President, in the chair.—Miss W. L. Hall, Mr. E. J. Pearson, Dr. J. R. Somerville, and Mr. W. J. V. Vandenberg were elected Fellows.—The following papers were read: 'On the Diurnal Variation of Wind and Weather in their relation to Isothermic Lines,' by the Hon. R. Abercromby. By constructing synoptic charts at different hours of the same day, and by comparing the wind and weather records at the different hours, and examining their relation to mean

curves of diurnal variation, the author shows that the mean diurnal increase of the wind's velocity is explained by the fact that for the same gradient there is more wind by day than there is by night. The mean diurnal veering of the wind is owing to the fact that in cyclones the wind is a little more incurved, and in anti-cyclones a little more outcurved, by night than by day. The mean diurnal increase of the frequency of rain during the day hours is explained by the fact that in any given cyclone the area of rain is larger by day than by night. The diurnal changes of every element are superimposed on the larger general changes, and are independent of each other. The diurnal veering and increase of rain follow as a natural consequence of the diurnal increase of velocity.—'Mechanical Conditions of Storms, Hurricanes, and Cyclones,' by Mr. W. F. Stanley.

INSTITUTION OF CIVIL ENGINEERS.—May 16.—Sir F. Bramwell, V.P., in the chair.—The following papers were read: 'On the various Systems of grinding Wheat, and on the Machines used in Corn-Mills,' by Mr. W. F. Baker,—'On Modern Flour-Milling in England,' by Mr. H. Simon,—and 'On Roller-Mills and Milling as practised at Budapest,' by Mr. W. B. Harding.

MATHEMATICAL.—May 11.—Mr. S. Roberts, President, in the chair.—Mr. A. L. Daniels was elected a Member.—Dr. Hirst spoke upon a general method of inversion due to M. Vanecek.—The following further communications were made: 'On a Formula relating to Elliptic Integrals of the Third Kind,' by Prof. Cayley,—'Elementary Analytical Proof of Groves's and MacCullagh's Theorems, with an Extension of the Former,' by Mr. J. Griffiths,—'Note on a System of Confocal Biecular Quartics,' by Mr. R. A. Roberts,—'On the Vibrations of an Elastic Sphere,' by Prof. Lamb,—and a short note by the President.

ANTHROPOLOGICAL INSTITUTE.—April 25.—Dr. Hyde Clarke, V.P., in the chair.—It was announced that Mr. A. Morrison and Mr. F. Harold had been elected Members.—The Chairman referred at some length to the loss that anthropological science had suffered by the death of Mr. Darwin, an honorary member of the Institute.—Prof. Flower also offered a tribute to Mr. Darwin's memory.—Mr. E. H. Man read another paper 'On the Aboriginal Inhabitants of the Andaman Islands.' He touched first upon the important subject of language, and pointed out certain peculiarities connected with the varying use of several sets of possessive pronominal adjectives with particular classes of nouns. In expectation at an early date of a paper on the South Andaman language by the President of the Philological Society, this subject was briefly dealt with by the author, who next proceeded to describe the Andamanese system of adoption and the recognized degrees of affinity, especially as bearing on the question of marriage, bringing to notice at the same time the erroneous opinions hitherto held on the latter point, as also about their death and burial customs. Numerous superstitions, beliefs, and traditions were related. Mr. Man was careful to state that he had taken the precaution to obtain his information from members of distant tribes, who had had no opportunity of intercourse with Europeans or other aliens residing at Port Blair; and he added that it was extremely improbable, for the reasons noted in his paper, that any previous generations within historic times of these islands could have obtained their versions from strangers.

NEW SHAKSPEARE.—May 12.—Mr. F. J. Furnivall, Director, in the chair.—The Rev. W. A. Harrison read a paper 'On Cursed Hebona' ('Hamlet,' I. v.), which he described as complementary to that by Dr. B. Nicholson on the same subject. Premising that the poison intended must be the same as Marlowe's "juice of hebon," he pointed out that the yew-tree is called hebon by Spenser and by other writers of Shakspeare's age; that in its various forms of eben, eiben, ihben, &c., this tree is so named in no less than five different European languages. He showed by citations from medical authorities that the juice of the yew is a rapidly fatal poison; that the symptoms in yew-poisoning correspond in a very remarkable manner with those which follow the bites of poisonous snakes; and that no known poison but the yew produces the "lazar-like" ulcerations on the body upon which Shakspeare in this passage lays such stress.—Mr. Furnivall said that Mr. Harrison had produced most interesting medical evidence, and that his paper was quite conclusive as to the meaning of "hebona."—Dr. Nicholson thought that if we continued our research we should find that Shakspeare, in describing the effects of the poison on the elder Hamlet, was quoting from some old medical treatise, as he quotes Hollinshed, &c., on matters of history.—Miss Latham thought that we might find some information in witch-lore, and quoted "Slips of yew, silvered in the moon's eclipse."—A paper 'On Macbeth,' by Mr. J. C. Gibson, was read.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical, 2.—Anniversary.
 Society of Arts, 8.—Book Illustration, Old and New, Lecture III., Mr. J. C. Carr (Cantor Lecture).
 — Surveyors' Institution, 8.—Discussion on Mr. Powell's Paper on the Rivers Conservancy and Floods Prevention Bill.
Tues. Horticultural, 11.—Scientific and Fruit and Floral Committees.
 Royal Institution, 8.—Digestion, Prof. A. Ganges.
 Society of Arts, 8.—Gold-Fields of West Africa, Capt. Cameron and R. Burton.
 — Photographers, 8.—Discussion on Corn-Mill Machinery.
 — Anthropological Institute, 8.—Systems of Land-Tenure in different Countries, Right Hon. Sir H. Bartle Frere.
Wed. Linnean, 8.—Anniversary.
 — Literature, 8.—Origin, Manners, Customs, Institutions, and Annihilation of the Aborigines of Australasia, Mr. J. H. Henson.
 Society of Arts, 8.—English and Foreign Technical Education, Mr. E. C. Robins.
 — Geological, 8.—Geology of Costa Rica, Mr. G. Attwood, with an Appendix by Mr. W. H. Rudleston; 'Newer Pliocene Period in England,' Mr. S. V. Wood; 'On a remarkable Dinosaurian Coracoid from the Wealden of Brook in the Isle of Wight,' Prof. H. G. Seeley; 'Notes on the *Annelida tubicola* of the Wenlock Shales,' Mr. G. R. Vine.
Thurs. Royal Institution, 3.—The Metals, Prof. Dewar.
 — Royal, 4.
 — Telegraph Engineers, 8.—Organization and Operation of the Field Telegraph Corps in the Transvaal, 1881, also some General Remarks on Field Telegraphs, Lieut. A. H. Bagnold.
 — Society of Arts, 8.—Recent Passages of Zulu-Kafir History, Dr. E. J. Mann.
 — Antiquaries, 8.—Report on Stonehenge and Avebury, Rev. W. C. Lukis.
Fri. Royal Institution, 9.—Sacred Laws of the Hindus, Sir H. S. Maine.
Sat. Royal Institution, 3.—Poetry and its Literary Forms, Prof. D. Masson.

Science Gossip.

SIR BARTLE FRERE will read a paper 'On Systems of Land Tenure in Different Countries' at a meeting of the Anthropological Institute, which will be held at half-past eight o'clock on Tuesday evening next, at No. 4, Grosvenor Gardens, the house of General Pitt-Rivers, the President of the Institute.

The first number of a monthly serial, entitled the *Field Naturalist and Scientific Student*, will be published on June 1st by Messrs. Abel Heywood & Son, of Manchester. It is to be devoted to the treatment of scientific subjects in a simple and popular manner.

MESSRS. SMITH, ELDER & Co. will publish soon the first volume of a work on 'Human Morphology,' by Mr. H. A. Reeves, of the London Hospital. Two other volumes are to follow. Each will contain many tables and numerous figures.

MR. FRANCIS GEORGE HEATH has accepted the editorship of the *Journal of Forestry*, the new volume of which, just commencing, will give considerable space to all subjects interesting to lovers of the country.

DR. JULES BARROIS has been appointed director of the new zoological laboratory which the French Government has decided to establish at Villefranche-sur-Mer, near Nice.

MM. HAUTEFEUILLE and CHAPPUIS informed the Academy of Sciences at the Séance of May 1st that they had succeeded in liquefying ozone into drops of a dark indigo blue colour. The vaporization of the liquid ozone is found not to be very rapid even at atmospheric pressure.

MR. PAGET MOSLEY read a paper at the recent meeting of the Iron and Steel Institute 'On a New Method of Mining Coal,' which demands most attentive consideration. Cartridges made of caustic lime, being kept perfectly dry, are placed in a bore hole in the coal and saturated with water. By the slacking of the lime an enormous expansive force is produced which brings down the coal. At Shipley Colliery this process is in operation with the most satisfactory results.

MR. FREDERICK MCCOY, of the Geological Survey of Victoria, sends us Decade VII. of 'Prodromus of Paleontology of Victoria.' This decade contains accounts of fossil remains of the dingo or native dog, skulls and teeth of the fossil Tasmanian devil, several new species of extinct sea urchins, teeth of the great two-toothed whales, and the sacrum of the Pliocene wombat. We have also the Quarterly Report, to December 31st, 1881, of the Mining Surveyors and Registrars of Victoria, which shows that in that quarter 87,549 ounces of alluvial, and 137,521 ounces of quartz, gold were obtained.

DR. JAMES GEIKIE has in the *Transactions of the Royal Society of Edinburgh* an elaborate

memoir 'On the Geology of the Faröe Islands,' which he visited and surveyed in companionship with Mr. A. Hellund, of Christiania, in 1879. The glacial phenomena of the islands form the main feature, but the geological structure of Faröe has been most carefully studied.

SIGNORI CANTONI AND GEROSA have determined the mechanical equivalent of heat by allowing a mass of mercury to fall from a height, and suddenly checking it at known distances and measuring the increase of temperature at each distance. The mean results obtained agree closely with those obtained by Dr. Joule.

H. KATO, the President of the University of Tokio (Tokio Daigaku), sends us Parts IV. and V. of the *Memoirs of the Science Department* of that institution. These contain Dr. David Brauns's memoir 'On the Geology of the Environs of Tokio,' already alluded to in 'Science Gossip' for March 25th, and Prof. T. C. Mendenhall's 'Measurements of the Force of Gravity at Tokio and on the Summit of Fujinoyama.' In the preface we are informed that the printing of these *Memoirs* has been done entirely by native workmen, who are unfamiliar with the language in which they are written, and unacquainted with the methods of "making up." Beyond this it was in many cases impossible to obtain suitable type for the representation of mathematical formulæ. These *Memoirs* are, under the circumstances, well printed, and the illustrations accompanying the geological memoir are most creditably executed.

PROF. J. D. WHITNEY has written a memoir on 'Climatic Changes in late Geological Times,' which is now being published by the Museum of Comparative Anatomy of Harvard College. His investigations favour the hypothesis that there has been an increase of land on the surface of the globe and that to this is due the consequent diminution of temperature.

MR. G. W. STOW, well known by his geological surveys of Griqualand West and of Natal, is dead. Mr. Stow was at the time of his death manager of the South African and Orange Free State Coal and Mineral Mining Association, and he was engaged on a work on the influx of the native races into the southern portion of Africa, and another on the Bushmen tribes.

MR. ROBERT H. THURSTON has in the *Journal of the Franklin Institute* for May a very important paper 'On the Several Efficiencies of the Steam-Engine, and on the Conditions of Maximum Economy,' which is followed by a paper by Mr. W. Barnett Van, endeavouring to prove that a railway train may with safety be run "ninety miles in sixty minutes."

FINE ARTS

SOCIETY OF BRITISH ARTISTS.—FIFTY-NINTH ANNUAL EXHIBITION NOW OPEN, at the Suffolk Street Galleries, Pall Mall East, from Nine to Six daily.—Admission, 1s.
 THOS. ROBERTS, Secretary.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETY-SEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Ten to Six.—Admission, 1s.; Catalogue, 6d.
 ALFRED D. FRIPP, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN, from Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

THE EIGHTEENTH ANNUAL EXHIBITION OF PICTURES by Artists of the British and Foreign Schools is NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

TERCENTENARY OF SIR FRANCIS DRAKE.—THE COMMEMORATIVE PICTURES.—The Armada sailing from Ferrol.—The Armada in Sight: Plymouth Hoe—and the Decisive Battle of Gravelines—together with some Belles of Drake and his time, ON VIEW Daily from Ten till Six, at Messrs. H. Graves & Co.'s, 6, Pall Mall.—Admission, 1s.

THE LION AT HOME, by ROSA BONHEUR.—This splendid Chef-d'œuvre, the latest production of this celebrated Artist, also the complete Engraved Works of Rosa Bonheur, NOW ON EXHIBITION at L. H. LEFEVRE'S Gallery, 11, King-street, St. James's, S.W.—Admission, 1s. Ten to Six.

DORÉ'S GREAT WORKS.—CHRIST LEAVING THE PRETORIUM, 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 33 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 55, New Bond Street. Daily, Ten to Six.—1s.

The History of Dorchester, Oxfordshire: British Earthworks, Roman Camp, Bishopric, and the Architectural History of the Church. Compiled from the best Authorities, with a General Introduction by John Henry Parker, C.B. (Parker & Co.)

FEW places in England have more of antiquarian interest than Dorchester, Oxfordshire, and few have received so much attention in our time from competent writers. The present volume aims at bringing together all the information which is extant on the subject, and it is intended as a guide for Oxford undergraduates at the beginning of their archaeological studies. Whether a book containing the work of so many different hands, and now and then contradictory opinions, is the best for such a purpose may, perhaps, be doubted; but any young man who will study the remains at Dorchester, and master all that is here said about them sufficiently to form an opinion of his own, will have laid a solid foundation for future work.

The chief interest, especially to beginners, lies in the abbey church, and the greater part of the book is taken up by a reissue of Mr. Addington's well-known 'Account,' originally published by the Oxford Architectural Society as long ago as 1845. It was then much in advance of its time, and even now there is little that needs correction. The paper next in importance is Mr. E. A. Freeman's lecture delivered to the Archaeological Institute in 1851; and there are a number of other shorter and more recent ones, ending with Mr. J. H. Parker's introduction, written for the present issue. Most have something to tell, but all fail to explain satisfactorily how the church came by its apparently anomalous plan. And yet we think it can be explained; and the problem is interesting, because it leads us to the form of the only pre-Norman secular cathedral plan which has so far been recovered.

Like nearly all canons' churches, this at Dorchester has grown from one of smaller and simpler plan. It differs from the rest only because its first plan was different. They have grown from aisleless cross churches with central towers of Norman type, and generally of the twelfth century. But the first church here was not truly cruciform—it had chambers in the place of transepts, but there was no true crossing and no central tower; and eastwards there was a small presbytery, which may have had either a round or a square end, most likely the latter. Now, this is a late "Saxon" secular plan. We find it at Deerhurst, where the transeptal chambers are quite cut off from the body of the church, and at Worth, where they open into it with narrow arches. Either arrangement may have existed here, but the evidence was taken away when large arches were inserted towards the transepts, just as was done in a like case at the church in Dover Castle. Now, as this plan is exactly what we should expect to have been built by Bishop Eadnoth in the first half of the eleventh century, and quite different from what we should expect from Bishop Alexander a hundred years later, it is safe to conclude that the plain walling, which is all that remains older than the alterations of about 1180, belongs to the earlier date.

Mr. Freeman, indeed, says positively, on p. 55, that nothing remains older than 1140; but it may be doubted whether with his now larger experience he would still express the same opinion.

We note as an example of the great difficulty of getting rid of old errors that even Mr. Parker, who has so long and to such good purpose studied English ecclesiastical antiquities, speaks on p. x of the introduction as if a side altar necessarily implied the existence of a chantry, and falls into a hopeless confusion about presbyteries and Lady chapels.

There are some signs of haste and carelessness in the get-up of the book. Mr. William Butterfield is surely sufficiently well known to have prevented him appearing as "H. Butterfield," as he does twice on p. 31 of the first part; and it was scarcely necessary to reissue now, as is done at the end of the second part, an appeal for funds and a list of subscribers to the restoration, dated May 28th, 1845. We think "J. L. Patterson, Esq.," might be considerably astonished if any subscriptions were sent to him. But there is still talk of further work at the church, and we will end by expressing a hope that it may not be done without the direction of a competent adviser.

GROSVENOR GALLERY.

(Second and Concluding Notice.)

MR. WATTS'S portrait of Sir B. Brodie (No. 120) is a very early work, and attests the wonderful care, tact, and patience by which real mastery in art has invariably been attained. All critics know that the painter who begins as a master ends as a fool. This gathering proves the truth of the adage, for it contains numerous examples of the outcome of over-bold claims to mastery. To return to No. 120. Mr. Watts has painted the flesh with innumerable touches of glazing tints on a white ground; their luminosity is thus preserved, and the clear greys and ruddy tints are as brilliant as they are pure. Every wrinkle, blue vein, and whitish reflection of the light has been immortalized. The portrait is like a Holbein, with the inner luminosity and rich colouring of Titian, while he still felt the influence of Bellini. *The Dove that returned not again* (124) shows the bird perched on a withered tree trunk and overlooking an expanse of opal-coloured water, while the silvery dawn attains its fullest. We described this picture some years ago. The position of the trunk and the comparative unimportance of the bird make many critics doubt the spontaneity of the design, which suggests able adaptation of the materials. The colour and the background are admirable. *Cardinal Manning* (166), in his red cape and biretta, his strangely emaciated features loaded with thought, may be called an antithesis to 'Sir B. Brodie.' It is intensely powerful and pathetic, but by no means one of the most agreeable of Mr. Watts's portraits. Mr. Watts has also painted a life-size portrait, for the Middle Temple, of H.R.H. the Prince of Wales (63). There must be something deadening in official portraiture when so fine a master has not been able to make his subject interesting.—The Princess Louise has sent a capital *Portrait* (73) of a lady in black and citron, placed before a gold ground and the ruddy flowers of a rhododendron. It is somewhat French in style.—Sir F. Leighton's *Zeyra* (53) is a Correggionesque study of rich tones, shadows, and tints, as embodied in the head of a little girl.—Mr. Macbeth's *Flora* (47), a spirited damsel in a rose-coloured dress playing with two boisterous dogs, needs only a little more careful execution and refinement to be thoroughly excellent in its way.

Mr. A. Moore's *Acacias* (113) is a fine example of his mannerisms with the welcome addition of careful draughtsmanship of the figure of a "Phidian" nymph, in lemon-yellow draperies of tissue, who reclines on a couch of pale silvery white lace. The tints of this picture have been harmonized with exquisite skill and taste.—The *Cassandra* (123) of Mr. J. Collier is more remarkable for the hasty and unscientific drawing of the shoulders, the energy and spontaneity of the expression, and the ability with which the hands have been sketched than for felicitous reading of the character of the daughter of Priam.

One of the best pictures here is the *Dirge in the Desert* (31), by Mr. J. T. Nettlehip—a lion wailing over his dead mate, while blood pours from her mouth and soils the spring at which, mortally wounded, she came to die. The composition is excellent, the motive pathetic, the design grand; the draughtsmanship and colouring are faithful and masculine. The handling is not quite solid and searching enough.—Mr. Boughton is exceptionally happy in the *Weeders of the Pavement* (45), on the grass-grown quay of a dead city of the Zuider Zee. No traffic has destroyed the grass, so, to save appearances and give employment, this weeding is performed under the eyes of an old harbour-master, who deliberately smokes and looks as if he had grown mouldy since Van Tromp's time. The actions are good, and the dresses make agreeable colour with the grey-green, earth-charged water of the shallow sea. Some excess of paint gives opacity to the illumination of the landscape and the sky.

Mr. W. B. Richmond is a liberal supporter of this exhibition. The most ambitious of his subject pictures, with figures larger than life, but of less than Titanic dimensions, is *The Release of Prometheus by Hercules* (57), an extraordinarily difficult subject for one who is not quite the equal of Michael Angelo. The released prisoner appears to be gathering his stiffened limbs together on the rock of torture, while the deliverer, striding on pinnacles of stone behind, discharges an arrow at the vultures which have flown out of the picture. A great deal of learning and well-trained skill have been employed on the figures, but they are not wholly satisfactory. The passionate action of Hercules is energetically conceived, and, barring the obvious adjustment of the pinnacles to his feet, he stands well; his torso is a complex and careful study, and his powerful legs are, though thin, well drawn. The Prometheus is too small and his action is not easily understood; the design of the figure is not equal to the subject. The grandeur of a mighty action and an heroic and spontaneous conception are not to be found here. The motive of Mr. Richmond's portrait of *The Right Hon. W. E. Gladstone* (77) is also Michael Angelesque. The idea is by no means without nobility, but has not been adequately realized in this seated figure in a doctor's red gown, holding a huge volume on its knees, and, with a steady but indefinite gaze, looking forward abstractedly, the eyes being, so to say, glazed in thoughtfulness. The mass of red and the book are grand elements grandly treated, but the face and the hand on the book are seen under exceptional disadvantages, owing to the light falling on the picture so that, while it reveals the shadow of every deep furrow, every ridge of the heavily applied pigments, and every crude thread of an outrageously rough canvas, the true character of the work is utterly ruined. When illuminated from a lower angle this portrait will look far better than it does here. On the other hand, Mr. Richmond erred in choosing a canvas from which Tintoret would have shrunk, and in heaping pigments on it more heavily, not to say roughly, than Savoldo would have dared to do. Savoldo produced in a technical manner something like this many pictures, such as the *Magdalene*, which is No. 1031 in the National Gallery, and others in the Brera. A dust and sombre carnations, formed of pigments heaped on dark canvases, demand

greater care and self-restraint than Mr. Richmond has exercised, where the refining influence of the greys is weak if not absent. It is unfortunate for Mr. Richmond that Mr. Watts's noble likenesses of Mr. R. Browning and Mr. W. Morris were so lately hung where the younger painter's portraits of these poets, Nos. 112 and 114, now hang, as it is impossible to avoid comparison. If the handling of No. 77 is too rough, Nos. 112 and 114 are too smooth. Mr. Morris's features are not so full and flat; his carnations here lack clearness and richness in their inner tints; the expression, although excessively demonstrative, is not really energetic. Far truer, more dignified, and modest is the portrait of *T. Lowthian Bell, Esq.* (194), in a grey coat and black felt hat. The execution is fine and firm, the light clear, the action and expression are animated and natural. Lifelike and a characteristic specimen of Mr. Richmond's proper style, which is at once elegant and simple, is the charming portrait of *Mrs. Luke Ionides* (186), a young lady in a pure red dress, seated on a couch, and holding an amber necklace. *Luke Ionides, Esq.* (146), is also a first-rate piece of character painting, but not so agreeable and artistic. A touch of humour on the artist's part has imparted a dash of austerity to the eyes of *Miss Clough* (229), which is for Newnham College. It is a good clear picture.—Mr. F. Holl's masculine portrait of *Miss Tonks* (87) approaches, although it does not equal, the achievements of Mr. Millais in flesh painting.—Mr. Holman Hunt was hardly well advised when he consented to exhibit in its present state the portrait of a little girl in an emerald-green smock-frock, holding an orange and standing with a lamb at her side, which, with a somewhat obscure reference to the 'Vicar of Wakefield,' he has named *Miss Flamborough* (89). Although every portion is intensely pure and brilliant in its proper tints, no part is inharmonious in tone or colouring. While the splendid carnations are as pure as paint can make them, the features are not unexceptionably modelled; the eyes are big, their expression is vacant, and their lustre glassy. The 'Vicar's' wandering artist might have found a difficulty in putting one of the seven Misses Flamborough on her feet; not so Mr. Hunt, had he finished his work. The child's hands are unequal in size and unfinished, and their forms inelegant.—Mr. P. R. Morris's *The Sirens Three* (104) is a coarsely painted and audacious attempt at art.—The handling of the *Nora Creena* (118) of Mr. Hallé, a very pretty face, lacks firmness, but the expression is sweet.—A *Portrait* (128), by Miss M. L. Hooper, a girl wearing a "sprigged muslin" gown and a black hat, bears a pleasing resemblance to a Piero della Francesca.—Mr. Herkomer's *Provost of King's College, Cambridge* (141), is one of the more masculine portraits here; rather heavily painted, and surcharged with character, it is full of energy. The artist's *Lorenz Herkomer* (173), an old man with a white beard, and wearing a carpenter's dress, is powerfully executed, but the handling is somewhat unequal and the expression is too demonstrative.—Mr. J. D. Watson's *Cleaning Day* (150), a housemaid at work on an ancient brass dish, is valuable on account of the extraordinary tact with which the dish has been painted.—One of the most successful and ably painted likenesses here is *Miss R. Corder's F. R. Leyland, Esq.* (160), which displays an original manner.—Mr. Arthur Hughes has painted with characteristic tact, sweetness of taste, and graceful fidelity to nature a young woodman with his dog in a landscape enriched with spring foliage. See No. 167.—Mr. Strudwick has more than once achieved a qualified success with pictures similar to *St. Cecilia* (184). It is marked by a charming feeling for grace and a tender but imperfectly rendered expression of fine sentiment on features the sweetness of which cannot prevent us from regretting more

than one technical defect. The local colour of the dress is very delicate. The painter ought to pursue severe studies in a good school. At present his draughtsmanship is weaker than his inspiration.

In the Water-Colour Gallery, Fourth Room, hangs Mr. F. W. Burton's *Portrait of the late "George Eliot"* (237), a chalk drawing of faultless quality and most true to nature. It is a masterpiece of draughtsmanship.—Fine spirit and abundant invention appear in Mr. R. Doyle's *Welsh Legend* (268), a capital version of a playful legend of fairies and goats on a mountain side just before sundown. Numerous quaint and pretty figures are playing with the bearded animals. The landscape, though suggestive of the lamp, is most agreeable and well painted.—Mr. Pollen's *Pro Lare, Girl Dancing* (304), is a decorative study of a graceful and well-designed figure, the action of which is so excellent that it deserves fuller treatment and more delicate textures.—Mr. E. Hughes's *Master Denis Le Marchant* (302) is a solidly and searchingly painted portrait of a boy in full, clear light; it is rather hard.—Mr. D. Murray's *In an Orchard* (324), girls with flowers, is dainty in colour, and the effect is extremely agreeable.—One of the Marchioness of Waterford's happy, fresco-like sketches of angels, with bright and broad colouring, is called *Christmas Carols* (351).

We have to add a few notes on the landscapes in this gallery. The very opaque and painty work of Mr. C. Lawson, *On the Road from Monaco to Mentone* (9), seems to have been executed from memory and based on observations of faded pictures by G. Poussin, not on studies of nature. *The Storm-Cloud* (30) embodies a grand effect of Nature such as the Italian painters of the seventeenth century delighted in; the technique is somewhat artificial and insincere. Although the colour is still dirty and the illumination heavy, this example of Mr. Lawson's mode of landscape painting is much clearer and more finished than usual. *September* (227) afforded a noble subject for refined treatment, delicate colouring, and rich illumination. The choice of such a subject and some moderately searching efforts to do it justice are hopeful signs in the practice of an artist whose sense of the pathos of landscape is more obvious than his devotion to her more subtle and refined manifestations. If Mr. Lawson could borrow some of Mr. A. W. Hunt's sense of the loveliness of light and grace of form, and his exquisite zeal for the charms of pure colour, it would be well for him. Forced companionship with a good Corot and a sound Turner might be the making of a popular artist whose reputation has been achieved on the easiest terms.—Mrs. Gosse's *Sussex Farm* (348), a picturesque group of red-brick buildings in sunlight, lacks clearness and brilliancy in the illuminated portion, but it deserves to be praised for its rich colour and the artist's firm touch and creditable care.—Mr. E. J. Gregory's *The Signal* (41) is a brilliantly clever sketch of a landscape where the dry bed of a torrent reveals strata of rosy sandstone. A piece of rich and strong colour.—In *Wrotham Broad* (49) we have a capital study of a capital subject. It is much less hard than Mr. E. H. Fahey is accustomed to make his landscapes.—Another capital example is Mr. A. W. Hunt's *Styhead Pass* (76), a vista of a barren valley strewn with rocks, among which a stream makes its way; a stupendous bridge-like vault of black cloud spans the pass and projects an ominous shadow before its path. Here are an impressive motive, sound, delicate, and learned draughtsmanship, sober and refined colour, and absolute humility before nature.—Less refinement of touch, less exquisite sensibility to the subtler manifestations of nature in form, texture, and colour, less delicacy in all respects are shown by Mr. H. Moore in his *After a Storm* (179). On the other hand, these waves, flushed by sun-

light and breaking lazily on the shining orange sand, while the tide is running slowly out, are as truly delineated as they can be; the charm of the sky obscured by vapour and yet splendid is that of nature at her best. The picture does not lack pathos and its style is perfectly masculine.—Mr. R. R. Holmes in his *Watching for Pilchards* (259), a Cornish coast scene in sunlight, has treated a picturesque subject carefully and brilliantly.

Prof. Costa's *Sunrise, Porto d'Anzio* (266), is nature in what may be called the classic mood. A noble and dignified motive has been imparted to stretches of wet sand gleaming like gold, a pallid, azure sea, blue hills, and far-off purple mountains. Here is enough of nature for the sentiment of the design of a noble and pathetic landscape; but it would be a great mistake to suppose that in the realism of the landscapes of Messrs. A. W. Hunt and H. Moore, of which we have just spoken, there is less dignity, poetry, or pathos than in the strictly conventionalized, though not artificial, work of the distinguished Italian artist.—The Duke of Argyll makes a happy appearance as a landscape painter in the view of *Glenshira* (275), which attests remarkable power of recognizing the poetry of nature and considerable technical attainments. The curve of the stone embankment of the lake on our left has been very deftly delineated in perspective.—Several Italian sketches by Mr. Walter Crane are admirable.

Among the sculptures here we recognize with pleasure *La Source* (372) of Mr. Legros, a nude female figure in bas-relief, which is much superior to his greatly overpraised bronze medals in the case No. 373, or the very rough and demonstrative group in the round, which exemplifies no new motive, and is named *Death and the Woodman* (363).—Mr. Boehm's *Sketch for the Statue of General Sir J. Burgoyne* (374) represents the latest addition to the street monsters of London, the wretched bronze figure in Waterloo Place. The same sculptor's *Sketch for Statue of Lord Beaconsfield to be Erected in Westminster Abbey* (375) has an effective cast of drapery and some animation in the features and movement in the attitude; these qualities are sufficient for a French statuette in bronze to suit a mantel-piece or the centre of a table.—Mr. A. Gilbert's *Perseus Arming* (380) and his *Astronomy* (379) are first rate in their picturesque way, modelled with learning and designed with spirit, and if they were carefully carried out on a large scale they would be considerable works of art.

THE SALON, PARIS.

(Second Notice.)

WHAT we have said about the decadence of the *Salon* applies to the pictures only, for of the numerous branches of French art painting alone shows decadence. Certainly sculpture flourishes. There are nearly nine hundred pieces of sculpture, and the display is impressive. We regret not to be able to take account of the drawings, engravings, and architectural examples, of which there is a splendid display in this *Salon*, but we hope to say something about the sculpture.

M. Henner is a master of tone painting, in a very different mode from that of M. Puvis de Chavannes. His *Bara* (No. 1324) is a study of the corpse of a naked youth lying on his back, with limbs extended, his pallid flesh being perfectly luminous in those contrasts of tone and tint in which the painter delights. A concession to the subject is offered by the black drumstick in the boy's hand and the gilded drum at his head. No. 1325 is by the same artist, the *Portrait of Madame N—*, a splendid piece of contrasted colour and light and shade—a lady standing in full light, clad, or rather *cuirassée*, in black satin, and having, to set off her pure and brilliant carnations, a *fichu* of tawny plush about her shoulders. A vivid turquoise-blue background completes a fine picture.—M. J.

Bertrand has sent a characteristic picture much in the manner of M. Henner in *La Cigale chantant à la Lune* (230). The nymph, her flesh luminous with rosy tints (such as could not appear by moonlight), is perched naked on the branch of a pine, while she sings and plays on a lute. Below is a moonlit stream.—M. Berne-Bellecour is not at his best in *Manœuvre d'Embarquement* (205), the subject of which is not interesting, nor is the lack of interest redeemed by special charms of execution. A company of cuirassiers are assembled at the railway station; some of them are putting their horses in trucks, a greater number stand at ease and gossip. Some superbly painted accoutrements (saddles, armour, and weapons) lie on the ground, and attest the skill of the artist.

Two pictures by M. Chelmonski deserve notice, because they are characteristic of his best qualities and free from his usual defects. *Devant le Cabaret* (559) depicts Cossack troopers halted before a yellow wooden hut. Its bluish-grey shingle roof, the blue coats of the soldiers, and the dresses striped black and scarlet of the girls who have come out to meet them, illuminate with perfect good colouring the dull leaden atmosphere, the autumnal landscape with its weak shadows, the muddy road, and turbid pools. The dark-brown horses are superbly painted and well designed. A still better picture is the companion, *Halte de Cosaques de Ligne* (560), where a multitude of horses, brown, grey, bronze, and black, with black accoutrements, are before another wooden hut; girls clad in red gossip with troopers in blue. A sombre landscape gives a wild charm to a study of materials similar to those of the other picture but differently employed.—M. Kaemmerer's *Sous la Tonnelée* (1448), although far inferior to his luminous and charming 'Une Noce sous le Directoire' or 'Un Baptême sous le Directoire,' is a lively and spirited picture of German lovers in the costumes of c. 1750. The flesh is opaque, and the lighting is not bright, but the work is otherwise frank, dexterous, and firm.—In No. 1285, M. Hagborg's *La Récolte de Pommes de Terre*, a subject is treated that has charmed many a French painter since M. J. Breton set a fortunate example. It gives an opportunity for the apposition of grey and warm tints, and the placing of solid human forms against a bright October sky. The earnest expression of the faces and actions here cannot be over-praised; the flesh is finely relieved on the clouds.—M. Jundt's *L'Aurore* (1442) is the better of his two works. The pretty figure of a girl of Lorraine is cleverly arranged half in light half in shadow, with pearly tints about it.—A brilliant evening effect is happily treated in M. F. Girard's *Une Visite à la Ferme* (1181). A Chavet-like picture of late sunlight on old buildings and richly tinted litter of all sorts, with crowds of poultry of brilliant plumage, white, purple, green, bronze, and grey, contrasting with the equally splendid attire of ladies and gentlemen who inspect the birds. The whole has been touched with exquisite precision, softness, and brilliancy.—M. J. Israël's melancholy mood and sombre painting are seen at their best in his truly pathetic *Dialogue Silencieux* (1388), in spite of mannerisms.—Contrasting with this is the picture of M. Dagnan-Bouveret's *Bénédiction des Jeunes Époux* (700). The lady's white muslin dress is the delicious key-note of the tone and colour of a masterpiece in the study of rosy sunlight and its warm reflections, producing complete fusion of the light and shadow of a white room. This work is one of the gems of the *Salon*. It is worthy of Courbet, and shows finer taste than his.

One of the finest historical pictures on a large scale is M. Wencker's *Prédication de St. Jean Chrysostôme contre l'Impératrice Eudoxie* (2680), in which the white-haired, lean old preacher thunders from his lofty Romanesque pulpit against the indignant lady who from among her women glares wrathfully at him. The best part

of the design is the group of spectators who watch the lady; some laugh, some are breathless, some approve. The arrangement of the light and shadow in a broad effect, with clearness and simplicity, is admirable.—A learned study is M. Giron's *Un Modèle* (1193) standing and turning back to look at a mirror; she wears a pale citron satin skirt and buff corset with yellow ribbons; half-tones and low tints have been ably harmonized here.

M. E. Fichel's *Le Fin du Dîner* (1028) and *Le dernier Coup de Dés* (1029) are full of his characteristic and charming little figures, painted without reference to M. Meissonier. The exquisite delicacy of a firm and yet soft touch produces breadth of light and tender, sober colour, where solid execution prevails. The whole is worthy of Teniers, and yet has the softness of Metsu.—Another admirable miniaturist, M. E. Feyen, is very happily represented in *Repos des Moissonneurs* (1024), an almost solemn effect of full thundery noon over a field of ripened corn, with fine and solidly painted figures. A still better and powerfully broad picture is *La Marée Basse* (1025), where women walk on sands covered with shallow water, which reflects an intensely warm and almost sullen indigo sky.—M. E. Frère's *L'Eau Bénite* (1081), an interior of a church with figures, shows a weakened touch.—M. F. Flameng will hardly sustain the reputation he has gained of late by the large picture of *Camille Desmoulins* (1038), at a breakfast table with friends, one of whose babies the patriot tosses in his arms. The style of this picture is large, its handling masculine, but the lady in pink in front has no solidity.—There is spirit and laughable humour in the neighbouring little picture by M. Frappa, called *Les Indiscrets* (1077), the corridor of a convent where a monk peeps in a keyhole.—Brilliantly and exceptionally firm painting, such as would charm Mr. Marks, are seen in M. Goubie's *Après-midi du Dimanche* (1213), citizenesses and their children feeding eager swans in the Jardin d'Acclimatation, the white plumage and the bright dresses contrasting well. The lighting is fine, the touch crisp, the local colours are pure.

M. Bélair's *Baigneuse* (163) is a seated figure of extremely luminous flesh in twilight, distinguished by its soft, pale, pearly tints, fine drawing, and learned modelling.—M. Bukovac's *La Grande Iza* (429), a life-size woman reclining on black velvet while an attendant dries her limbs, just taken from the bath, attests the artist's admirable skill with the carnations, forms, and rich half-tints of an academic nudity.—One of the most accomplished painters of this class of subjects is M. Chaplin, whose *Souvenirs* (537) shows a young woman lost in dreams of a necklace she holds; the painting of her form, its rose, grey, golden, purplish, and pearly tinges, and the deft felicity of the modelling, remind us of a very fine Greuze.—As a study of white tissues and thicker draperies, placed with the carnations against a white curtain, *Une Étoile* (625) of M. Comerre, a danseuse seated before an audience, is a piece of consummate art, worthy of better employment.—In the *Bayadère* (674) of M. Courtois, a distinguished pupil of M. Gérôme, the dancer is dressed in black, and the blue lining is opposed to a white undergarment and the flesh. Whatever may be said of its subject, this picture is a splendid example of technical power, and reveals a world of learning and skill.—In the *Froufrou* (680) of M. Clairin, the actress, a life-size figure, is strutting before a rich blue curtain, and in quaint confusion of grey furbelows and pale pink satin, a white plume in her hat, a white staff in her hand. Dainty and audacious, the figure is extraordinarily spirited and capitally painted.—M. Delobbe's *L'Enfant et le Miroir* (782), a pretty figure of a naked child looking at his own image, has fine carnations, especially those which are reflected.—M. Wit's *La Mouche* (2697), the back view of a naked youth standing before a white wall while essaying to catch a fly,

is a fine, robust, and learned study in drawing and modelling, designed to show the relief of sober-tinted carnations on warm white.—Another learned and refined study, less academical than the last, is M. Bouguereau's *Le Crépuscule* (341), in which the Sir F. Leighton of France has depicted a nymph floating upright, and bending as she goes over the sea; a blue scarf moves in elegant curves with her fine girlish figure, all of the contours of which are beautifully modelled.—M. Baudry has been unusually happy in the delicate and most refined study for a larger picture, which he calls *La Vérité* (137). It has much charming and dainty colouring, sweetness, and brilliant lighting. A naked girlish figure sits, as in a famous painting of the artist's, on the edge of a sculptured well. If M. Baudry had always painted thus, French art, of which he is a leader, would have been all the better for his efforts.

To be taken as an idyl for interior domestic decoration, and of somewhat higher and finer pretensions than a delicate and voluptuously toned and tinted piece of tapestry, is M. Puvis de Chavannes's smaller contribution, *Deux Pays* (2224), which is a delicate rose-tinted picture of an ideal happy coast, where the folks represented have little to do, and, judging by the state of their limbs and the expressions of their faces, are incapable of doing more. The figures are grouped at play, and look upon the blue sea, the darker blue mountains, and the golden sky. So soft, so faint in tone, we were going to say so inane, is this work that its generalization leaves it invertebrate and fibreless. In a limited way its luxurious sentiment and emasculate character have a Capuan charm. It is a gift to the artist's very good friend and absolute antithesis in art, the ultra-robust and demonstratively masculine M. Bonnat.—M. Bonnat has retaliated vigorously by the gift of the powerful and learned *Portrait de M. Puvis de Chavannes* (305). The expression is rather unctuous. The forced contrasts of the ruddy flesh and black dress and of the lights and shadows in this likeness are due to the painter, and are not affected by his friend.

M. Cabanel has sent no subject pictures. His two delightful portraits may well be noticed here. The better is *Patricienne de Venise, XVI^e Siècle* (444), a lady in the red costume and hat of Raphael's famous Joanna of Naples, with long tresses of pale gold hair on her naked shoulders. She looks at us out of somewhat sunken and sad eyes. Her face is very sweet, but rather faded from the freshness of youth. The other contribution of this painter is *Portrait de Mlle. des C—* (443), in green velvet with a greyish-green skirt, seated, and remarkable for the beautiful painting of the flesh, its delicate pearly tints and well-graded tones.—A well-known spectacular artist is M. B. Constant, whose *Le Lendemain d'une Victoire à Athamora, Espagne Mauresque, XIV^e Siècle* (636), shows most effectively beautiful female captives grouped about the gilded corridor of the palace, while the king, gleaming in cloth of silver, his passion-worn features flushing under the so-called "casque de Bobadil," passes in light and shade among his courtiers in order to select a new favourite. The girls cower among their brilliantly-tinted raiment. In its showy class this is the most sumptuous of the year's paintings.—No. 323, the work of M. Bottombey, an English pupil of M. Bonnat's, is a pathetic picture called *Maternité*. A gaunt woman of the poorer classes, with a baby at her breast, ill clad, ill fed, contemplates a picture of the Virgin and Child in the Louvre. In style this admirable work resembles that of Italy in the sixteenth century, but the pathos is modern.—A capital representation of artificial light and abundance of character, some humour, and dexterous painting and dresses, appear in the work of another pupil of M. Bonnat's, being M. Béraud's *L'Intermède* (195), an evening *séance* before a number of fashionably dressed ladies and gentlemen. The "medium" and

his confederates are grouped about a piano, while the charlatan, with a fox-like face and impudent manner, holds forth to the company, most of whom are willing to be frightened. Their expressions, and the brilliant, many-tinted dresses, their diverse attitudes, make a good picture of this work.—In the adjoining Room XXV. is the *Amita* (1107) of M. Galliac, a woman with a handsome face shown in a light from below, standing and holding a coffee cup. She wears a gleaming salmon-coloured satin brocade robe over a blue jacket and white sleeves. The half-voluptuous expressive face is beautifully painted in a manner somewhat like that of M. Landelle, but more solid and sound.

M. Hyon's *Cuirassiers en Reconnaissance* (1384) is one of the best of the rapidly decreasing number of military pictures that are at once spectacular and effective. English connoisseurs have no idea of the amount of technical ability, wealth of invention, and just feeling that has been expended on works of the class; whether it has been wisely spent on them is another question. In this picture a number of troopers clad in grey are slowly passing on their way, anxiously inquiring and looking about them in a manner which is dramatic and expressive in the highest degree. The horses are as good as the men.—*La France Glorieuse* (1398), a melo-dramatic female figure, seated, with arms and insignia, including a new brocade petticoat, among clouds, is practically ruinous to the reputation of M. Jacquet, whose pathetic 'Réverie,' a lady in a red velvet dress, was one of the greatest ornaments of a recent *Salon*, and is now being engraved by M. Rajon.—M. E. Lévy's *Portrait of M. Barbey d'Aurevilly* (1671) is the better of two portraits by one of the ablest of French artists. The air is demonstrative and the expression somewhat scornful. The face is a masterpiece of technical accomplishment, the greys are deliciously fine, the touch is manly.—M. Maillart, another painter of high degree, has been more fortunate with his fine *Portrait de Madame L—* (1742) than with the more ambitious *Prométhée mis aux Fers* (1741). The former is a noble study of colour, executed with exceptional brush power, and showing the life-size, whole-length figure of a lady in black satin, a brown hat, and yellow gloves—a specimen over which, in Italy of the seventeenth century, there would have been much rejoicing. We may here remark that whatever may be the shortcomings of the present *Salon*, two classes of works are superbly represented. These are the landscapes—of which there are enough to extinguish for ever the truly British idea that out of England there is no landscape painting—and the portraits, of which our limits are all too narrow to admit adequate notices. A few examples of fine flower painting attest the prosperity of a kind of art which for centuries has flourished in France far more than among ourselves. The best of them is M. G. Jeannin's *Un Jour de Fête* (1413), of which not only Van Huysum but even Rubens need not have been ashamed. It is a splendid painting on a large scale of sumptuous blossoms in their fullest colours, such as roses and hollyhocks of a thousand dyes, grandly disposed about a bronze bust, with solid and luminous impasto—a comprehensive disposition of colour, and thus united with the soberness of the large grey vas in which they stand.

M. Jules Goupil is a master of character and costume painting, whose studies of the period of the Directory have won him fame; but he has not added to his reputation this year. He is not fortunate with his hard, laboured *Portrait de la Petite Thérèse G—* (1218), in white drapery, holding a dog and a toy carriage. Smooth, mechanical, and opaque as the carnations are, it is a pity the artist's skill was not better employed.—M. Fantin-la-Tour, the well-known painter of flowers and portraits, has been exceptionally happy in the sober and sedate harmonies of his beloved greys and the serious

air of his *Portrait de Madame L. M.*—(1008), a lady in a warm white dress, forming with the background a charming study of silvery grey, relieved by the golden and red tints of roses placed near her feet.—M. Duez is the best-known member of the school of M. Manet. His *Autour de la Lampe* (912) depicts a family group seated at a table. The effect of lamplight is truly given. The picture is noteworthy as showing the development of a love for broad and rich effects and masses of colour in higher keys than were previously accepted by the artist.

THE ARCHER INSCRIPTION IN THE BRITISH MUSEUM.

Queen's College, Oxford, May 13, 1882.

Two years ago (May 22nd, 1880) Dr. Deecke published in the *Athenæum* a very ingenious reading and translation of an inscription in Kypriote characters above the figure of an archer, which had long been a puzzle to scholars. In the *Athenæum* of August 28th of the same year appeared a letter from Dr. Isaac Hall questioning the correctness of some of Dr. Deecke's readings. I have lately been examining the inscription afresh, and have arrived at the following conclusions in respect of the disputed characters:—

In the second line the sixth character, which Dr. Deecke reads *te*, and Dr. Hall thinks may be *ze*, is the same as the first character, which is read *ri* by Dr. Deecke. The eleventh character of the same line, made *ro* by Dr. Deecke and *le* (?) by Dr. Hall, is really *ye*, as in lines 1 and 2. The third character of the third line seems to me neither Dr. Deecke's *ke* nor Dr. Hall's *te*; it may possibly be *ni*. The character which follows it is rather *me* than *i*, as read by both Dr. Deecke and Dr. Hall. The tenth character of the line is *i*, as Dr. Deecke reads it, not *a*, as Dr. Hall supposes; and the character which follows it is *ve*—not *o*, as read by Deecke, or *li* (?), as read by Hall. We thus have the interesting form *vīēi*, with digamma, which throws light on the Old Laconian *HYIHYΣ*. The sixth character from the end of the line Dr. Deecke is right in reading *to*, though the reading is disputed by Dr. Hall.

A. H. SAYCE.

SALES.

M. EUGÈNE PROT's collection of Renaissance medals was sold by Messrs. Christie, Manson & Woods on the 8th and 9th inst.:—Francesco, sen., seventh Duke of Carrara, dated 1350; Francesco, jun., eighth Duke of Carrara (1390-1406); and Leonello, Marquis of Este (the last by Pisano), 98l. Pisano, Gianfrancesco di Gonzaga, Marquis of Mantua (1407-1444), 125l.; John VIII. Palæologus, Emperor of Constantinople, 52l.; Niccolò Piccinino, 120l.; Francesco Sforza, Duke of Milan (1450-1465), 210l.; Alfonso V., the Magnanimous, King of Aragon, 320l.; Philip Maria Visconti, Duke of Milan (1413-1447), 52l. Matteo de' Pasti, Guarino the Elder, 294l.; Isotta Atti de Rimini, 89l.; Sigismondo Pandolfo Malatesta (1432-1468), 178l. Bertoldo of Florence, Mahomet II., 152l. Petrecini, Borsio d'Este, Duke of Ferrara and Modena, 168l. G. Boldu, Nicolaus Schliefer, 183l. G. F. Enzola, Constant Sforza, Lord of Pesaro (1468-1483), 105l. G. Bellini, Mahomet II., 100l. A. Guaccialotti, Niccolò Palmieri, Bishop of Orta, 84l.; Pope Nicholas V. (1447-1455), 120l.; Aeneas Sylvius, Pius II., 59l.; Alfonso, Duke of Calabria, 78l. Pollaiuolo, Filippo de' Medici, Archbishop of Pisa, 78l. Sperandio, Floriano Dolfi, 102l.; Guido Popeni, 320l. Costanzo, Mahomet II., 315l. Pomodoro, Jacoba Corrigia, 63l. Filippino Lippi (?), Magdalena of Mantua, 58l. Cellini, Pope Clement VII. (1523-1534), 52l. Galeotti, Meli-Lupi (Cassandra Marinoni), 105l.; Vincentius Golettus, 110l. Niccolò Fiorentino, Lorenzo the Magnificent, 73l.; Cosimo I. de' Medici, 162l. Unknown artists: Ercole d'Este, Duke of Ferrara (1471-1505), 173l.; another

of the same, 60l. Borghesi of Siena, 81l. Girolamo di Santo Geminiano, 52l. Cristoforo Cugnan, 199l. Pietro Balanzano, 78l. Giovanni Ghaddi, 50l. Giuliano della Rovere, afterwards Pope Julius II., 78l. Sultan Solymán II., 52l. Doge Andrea Gritti, 157l. Emperor Charles V., 283l. Pope Leo X., 50l. Philibert the Fair, Duke of Saxony, and Margaret of Austria, 80l. Hans Burgkmair, 147l. Unknown German Prince, 51l. Casimir, Margrave of Brandenburg, and his wife Susanna of Bavaria, 99l. Ulrich Starck (1527), 115l. Jacob Heller of Udenheim (1529), 126l. Raimund Fugger, 50l. Sigismund I., King of Poland (1506-1548), 65l. Gerwich Blarer, Abbot of Weingarten (1529), 100l. Matthias Corvinus, King of Hungary, 144l.

The same auctioneers sold on the 13th inst. the following pictures, from the collection of the late Mr. E. Hermon:—E. de Schampheler, On the Dort, 378l. C. Troyon, Near Trouville, 420l. J. Holland, Gesuiti-Chiesa, Venice, 241l.; The Barbarigo Palace, Venice, 320l. P. H. Calderon, In the Cloisters at Arles, 446l. E. W. Cooke, A Dutch Beurman aground on the Terschelling Sand (North Sea) after a Snowstorm, 535l. D. Cox, Changing Pastures, 1,470l.; Carrying Vetches, 535l.; Going to the Hayfield, 1,050l. Sir C. L. Eastlake, Italian Scene in the Anno Santo, pilgrims arriving in sight of Rome and St. Peter's, evening, 273l. T. Faed, Taking Rest, 745l. W. P. Frith, Altisidora pretending Love for Don Quixote, 504l. P. Graham, A Spate in the Highlands, 787l.; "Where deep seas moan," 798l. F. Holl, Newgate, Committed for Trial, 808l. Colin Hunter, Store for the Cabin, Connemara, 336l. Sir E. Landseer, Poachers Deerstalking, 840l.; Old Brutus, 420l. E. Long, The Babylonian Marriage-Market, 6,615l.; The Suppliants, 4,305l.; Billenting in Cadiz, 525l. J. MacWhirter, Moonlight, 283l.; Spindrift, 315l. J. E. Millais, "Yet wandering I found in my ruinous walk," 945l.; Getting Better, 850l. P. R. Morris, The Bathers Disturbed, 325l. J. Phillip, The Church Porch, selling Relics, 3,937l.; A Highland Lassie Reading, 945l. J. Pettie, A State Secret, 1,050l. P. F. Poole, Wayfarers, 430l. J. Tissot, Chrysanthemums, 273l. J. M. W. Turner, Cicero at his Villa at Tuscum, 1,890l. E. M. Ward, The Return from Flight, Louis XVI. and others, 325l. W. Müller, Gillingham Church, 614l. This sale was interesting, among other matters, for the prices realized by the comparatively unimportant works of Landseer. 'Old Brutus,' one of several likenesses of the elder of two renowned dogs, was probably sold by the painter for less than 10l. An 'Old Brutus' was painted on the top of a snuff-box for Mr. W. W. Simpson in 1815.

As we have previously announced would be the case, the pictures of the Dutch and Flemish schools belonging to the Vicomte du Bus de Gisignies were sold last week at Brussels. The principal works, formerly named in these columns, realized the following prices. They were bought by well-known dealers and connoisseurs. Terburg, La Toilette, 36,000 fr. De Keyser, A pair of small portraits, 39,000 fr. Cuyp, View near Dordrecht, 18,800 fr. Van Dyck, Portrait of a Lady, 26,100 fr. I. Van Ostade, Travellers Resting, 16,000 fr. A. Brauner, A Drinking Party, 13,000 fr. Five small pictures by Gonzales Coques, called 'The Senses,' were bought by Mr. Burton for the National Gallery for the small sum of 20,800 fr. They are respectively named 'Smell,' 'Hearing,' 'Taste,' 'Touch,' and 'Sight'; the last is a gem, comprising a portrait of the painter Robert van den Hoek, in perfect condition. The total of the two days' sale was 542,000 fr.

In Paris the following pictures, from the collection of M. A. Febvre (see p. 579, ante), have been sold at unusual prices:—Boucher, La Toilette de Venus, 21,500 fr.; Les Lavandières, 4,150 fr.; La Musique, 7,000 fr. Drouais, Portrait de la Marquise de Pompadour, 7,000 fr. Greuze, L'Effroi, 9,500 fr. Lancret, La Ronde

Champêtre, 51,000 fr. Nattier, Portrait de Gabrielle-Emilie Le Tonnelier de Breteuil, Marquise du Chastelet, 14,000 fr.; Portrait de Madame de Forcalquier, 7,600 fr. Pater, La Fête Galante, 21,000 fr. Watteau, L'Le Enchantée, 20,000 fr. Corot, Le Pont d'Avignon, 510 fr. Deux Nymphes and L'Amour, sketches by Diaz, 16,000 fr. E. Frère, La Sortie de l'École, 7,300 fr. A. Stevens, Le Douloureux Départ, 5,900 fr.; La Lecture, 7,000 fr. Willems, La Bonne Aventure, 8,700 fr.

First Art Gossip.

It has not yet been decided by the authorities of the Royal Academy whether or not to proceed immediately with the election of an A.R.A. No R.A. ship is vacant.

By the kindness of Mr. G. Redford we are able to give the correct reference to the exhibition of D. G. Rossetti's first picture. This work is thus described in the catalogue of the "Association for Promoting the Free Exhibition of Modern Art," in the gallery at Hyde Park Corner, 1849. This exhibition was the second of the series, which in the year following, as stated on p. 611, ante, was removed to the Portland Gallery, Regent Street, where the already mentioned 'Ecce Ancilla Domini,' by Rossetti, was displayed in 1850. The first picture, 1849, was No. "368, The Girlhood of Mary Virgin, G. D. Rossetti, 80l. 0s.," and the catalogue contains these verses:—

This is that blessed Mary, pre-elect
God's virgin. Gone is a great while, and she
Dwelt thus in Nazareth of Galilee;
Her kin she cherished with devout respect:
A profound simpleness of intellect
Was hers, and supreme patience. From the knee
Faithful and hopeful; wise in charity;
Strong in grave peace; in duty circumspect.
Thus held she through her girlhood; as it were
An angel-watered lily, that near God
Grows, and is quiet. Till one dawn, at home,
She woke in her white bed, and had no fear
At all,—yet wept till morn, and felt awed;
Because the fulness of the time was come.

The painter's address is given thus: "G. D. Rossetti, Charlotte Street, Portland Place." The artist was accustomed to write his names at this period as above. His full names were Gabriel Charles Dante Rossetti. "Charles" was soon dropped, and Dante placed first. 'The Girlhood of Mary Virgin' was painted almost entirely in a studio at No. 6, Cleveland Street, Fitzroy Square, adjoining a timber-yard, and near the south-west corner of Howland Street. The number has been altered. The picture was bought by the late Marchioness of Bath, and now belongs to Lady Louisa Feilding. The gallery at Hyde Park Corner had been previously used for a large exhibition of Chinese "art manufactures."

In order to be of service to the Medalists' Class at the Slade School, Mr. Reginald Stuart Poole will give three lectures on the art of coins and medals in the Botanical Theatre, University College, on May 22nd and June 1st and 8th. The proceeds are to be applied to providing prizes and copies of coins for the school.

THE seventh annual exhibition of Paintings on China by Lady Amateurs and Artists was opened this week for private view from Tuesday till yesterday at Messrs. Howell & James's galleries, Regent Street, Pall Mall.

THE seventh annual exhibition of modern pictures in oil and water colours in connexion with the Arts Association of Newcastle-on-Tyne was opened on the 5th inst. in the Assembly Rooms. The collection consists of 220 water-colour and 500 oil pictures. Amongst the water-colours are characteristic examples of Mr. Henry Moore, Mr. W. Pilsbury, Mr. O. Brierly, and others. The oils contain examples of Mr. Pettie, Mr. Orchardson, Mr. H. Herkomer, Heer van Haanen, Mr. H. Moore, Mr. J. W. B. Knight, Mr. Legros, Mr. Spencer Stanhope, Mr. J. Tissot, Mr. Walter Crane, Mr. J. Aumonier, Mr. Arthur Hughes, and others.

It is expected that the autumn exhibition of pictures in the Walker Art Gallery, Liverpool, will be unusually attractive. The chairman of the Art Committee of the Corporation of the city, Alderman Samuelson, and others have been in London lately and have obtained many valuable promises of contributions from well-known artists.

On the Sunday of the opening of the *Salon* 15,742 visitors entered the building without payment. On the following day, 3,553 persons paid a franc each; on the Tuesday, 8,403 likewise paid a franc each.

The death is recorded of the very able decorative sculptor Jacob Eckert, the Alfred Stevens of Germany, and the most brilliant professor of the principles of the Renaissance in sculpture in that country. He was born at Mayence in November, 1847, and became a pupil in the Academy at Munich under Prof. Windmann.

The Académie des Beaux-Arts, Paris, has elected as a foreign correspondent M. Franck, of Brussels, an engraver of note, in the place of the late M. Weber; and, in the place of Count Tolstoj, M. Marionneau, of Bordeaux, a distinguished art critic.

The committee formed to do honour to the memory of Gottfried Semper has issued an appeal that now lies on our table. It is proposed to erect in Vienna a bust of the deceased architect, and to found travelling studentships for young architects.

Writing of G. Courbet's 'Interment at Ornans' last week, p. 610, col. 1, we described that work as being in the Luxembourg. It is, for the present at least, in the Louvre.

MUSIC

ROYAL ITALIAN OPERA, COVENT GARDEN.
MADAME ALBANI.—SATURDAY, May 20th, Verdi's Opera, 'RIGOLETTO.' Madame Albani, Madame Trebelli, Signor Pandolfi, and Signor Frappoli.

MADAME ALBANI.—MONDAY, May 22nd, Ambrose Thomas's Opera, 'MIGNON.' Madame Albani, Madame Valeria, Mlle. Stahl, Mlle. Gailhard and Signor Lestellier.

SECOND APPEARANCE this Season of MADAME ADELINA PATTI.—TUESDAY, May 23rd, Verdi's Opera, 'IL TROVATORE.' Madame Adolina Patti, Mlle. Stahl; Mlle. Devries and Signor Nicolini.

Doors open at 8 o'clock; the Opera commences at half-past.
The Box-Office, under the Portico of the Theatre, is open from 10 till 5.
Orchestra Stalls, 11. 5s.; Side Boxes on the First Tier, 31. 3s.; Upper Boxes, 21. 12s. 6d.; Balcony Stalls, 15s.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

THE WEEK.

HER MAJESTY'S THEATRE.—The 'Ring des Nibelungen.' ST. JAMES'S HALL.—Philharmonic Society. Symphony Concerts. Richter Concerts.

The second cycle of the 'Ring des Nibelungen,' which has been given during the past and the present week, has been interesting from the numerous and important changes in the casts. Mr. Angelo Neumann must certainly be congratulated on having secured the services of a company strong enough to enable him to double the most important parts in so exacting a work. The chief changes as compared with the first representation have been the substitution of Herr Reichmann for Herr Scaria as Wotan, and of Frau Reicher-Kindermann for Frau Vogl as Brünnhilde. In both cases the change was an advantage. In saying this we intend no disparagement either of Herr Scaria or of Frau Vogl, who, as we remarked last week, are able and finished artists; but Herr Reichmann has the advantage of a finer voice than Herr Scaria, and is besides superior in the pathetic portions of the music—such, for example, as the scene with Brünnhilde in the second act of 'Die Walküre,' and the concluding farewell in the same work; while Frau Reicher-Kindermann, who made

so great an effect in the part of Fricka at the first cycle, was even finer as Brünnhilde. Not only is her magnificent voice equal to all the demands made upon it, but her presentation of the character was full of force and of pathos. While no less touching than Frau Vogl in the truthfulness of her expression, she was more heroic and dignified; the supernatural element of the part was brought into stronger relief. Frau Vogl as Sieglinde replaced Frau Sachse-Hofmeister. Somewhat quieter and less demonstrative than her predecessor in the first act, she was superb in the later portions of the work. Frau Riegler, who took the part of Fricka, showed herself a careful and intelligent artist; but her voice is hardly powerful enough to do full justice to the music. The characters of Siegmund and Hunding were sustained, as before, by Herren Niemann and Wiegand.

In 'Siegfried' Frau Reicher-Kindermann was most impressive in the grand awakening scene of Brünnhilde, though in the latter part of the impassioned duet her manner was perhaps too coldly dignified, and wanting in the impulsiveness which characterizes the heroine when she has finally abandoned her supernatural attributes and become a true woman. On Tuesday she was indisposed and Frau Vogl resumed the part, with even greater success than in the previous performance of 'Götterdämmerung.' Fräulein Krauss assumed the rôle of Guttrune, giving the utmost significance to the dramatic opportunities presented by the author.

The orchestra was better than at the first performance, more refinement being noticeable; while the stage business generally showed a marked improvement. The attendance, we regret to say, was scanty; but this probably was due not to want of interest in the work, but to the unusually high, not to say exorbitant, prices charged for admission. It is pleasant to learn, however, that Mr. Neumann is so far satisfied with the support accorded to his enterprise that musicians may anticipate a renewal of his visit with his admirable company next year.

The fifth concert of the Philharmonic Society on Thursday week was chiefly interesting on account of the first appearance in England of Signor Sgambati, an Italian pianist and composer, who has resisted the prevailing tendency of his countrymen to write for the stage, devoting himself instead to the higher forms of instrumental music. Formerly a pianoforte pupil of Liszt, Signor Sgambati has evidently come under the influence of the modern school of musical Germany, as we have already had occasion to remark in commenting upon his pianoforte quintets performed at Mr. Dannreuther's concerts. This feeling is strongly apparent in his Piano Concerto in *c* minor, Op. 15, which, in the double capacity of composer and executant, he introduced to the Philharmonic audience. The work is of a curiously hybrid character, for while in form it differs but little from orthodox models, the passage writing is distinctly in the Liszt style, and the themes are mostly tinged with Italian colour. The first movement, *moderato maestoso*, is the least satisfactory of the three, the melodic interest being almost wholly confined to the orchestra, the part for the leading instrument consisting principally of arabesques. The next section, a Romance

in *E* flat, is simple though charming; and the *finale*, based on a subject slightly Hungarian in character, is a brisk and vigorous movement. On the whole the concerto made a decidedly favourable impression, judging by the heartiness of the applause. As a pianist Signor Sgambati's style is essentially quiet and refined rather than powerful or passionate. His touch is light and sympathetic, and he would probably appear to the greatest advantage in a comparatively small room. The concert version of Weber's 'Preciosa' occupied the foremost place in the programme, Mr. S. Brandram reciting the descriptive verses. It must be confessed that given in this way the music is not particularly effective—the overture excepted—chiefly because of its fragmentary nature. Miss Santley sang the one air "Lonely am I" with charming expression, and the Philharmonic choir found no difficulty with the choruses. Beethoven's 'Pastoral' Symphony and Wagner's 'Tannhäuser' Overture were also performed. Madame Christine Nilsson, who was in fine voice, sang Mozart's "Mi tradi" and Schubert's 'Serenade.' As there was a pianoforte on the platform it is difficult to imagine why the latter was given with orchestral accompaniment.

The second of the Symphony Concerts under Mr. Halle's direction took place on Friday week, when an excellent programme, containing Beethoven's 'Egmont' music; Schubert's Symphony in *c*, now called No. 10; Svendsen's 'Rhapsodie Norvégienne' in *c*, Op. 21; and Weber's 'Euryanthe' Overture, was performed. Frau Sachse-Hofmeister, of the Neumann 'Nibelung' troupe, displayed her powerful soprano voice and intensely dramatic style in the *scena* "Ocean," from 'Oberon,' and other selections. At the third concert, on Thursday, the date fixed for the opening of the German opera season at Drury Lane, the works announced were the 'Pastoral' Symphony, Dvorák's 'Rhapsodie Slave' in *D*, and the overtures 'Medea' and 'Le Carnaval Romain.' The programme was rendered additionally attractive by the engagement of Herr Vogl as vocalist. If these admirable concerts fail to receive the attention they deserve, either from the public or the press, the reason must be found in the plethora of music now prevailing in London.

The third of the present series of Richter Concerts, given last Monday at St. James's Hall, was fully equal in interest to those that have preceded it. The first item in the programme was Dvorák's new Symphony in *D*, a work produced last month at one of the Crystal Palace concerts, and then noticed in these columns. We have little to add to what was said on that occasion. The first movement is evidently written under the influence of Beethoven, as also, though to a less extent, is the *adagio*. It is in the *scherzo* and the *finale* that the individuality which Dvorák undoubtedly possesses asserts itself more clearly. The *finale* is certainly the best portion of the symphony. The performance under Herr Richter was in all respects admirable. Madame Marie Roze made an unfortunate selection in the great *scena* from the 'Freischütz.' She is evidently far more at home in French or Italian than in German music; and the excessive use of the *tempo rubato*, especially in the opening prayer, made the performance a mere

burlesque of Weber's intentions. Herr Eduard Rappoldi had been announced to play Godard's 'Concerto Romantique' for the violin, but, owing to the non-arrival of the orchestral parts, he substituted for it Bach's Prelude and Fugue in c from the six sonatas for violin solo. It will be remembered that Herr Rappoldi visited London last year; the favourable impression he then made was fully confirmed on Monday evening. His execution of Bach's marvellously difficult music was perfect, while his reading of the work showed that he had grasped its spirit as well as he had mastered its letter. The second part of the concert was devoted to Brahms's 'Deutsches Requiem.' In this magnificent work the composer reaches a height which he has nowhere else attained. The difficulty of the choral portions and the generally serious tone pervading the music will militate against the chances of its frequent performance; but whenever adequately given it must be listened to with admiration and delight. The rendering on Monday was, we have no hesitation in saying, the finest yet heard in London. The solo parts were given by Madame Roze and Mr. F. King, the latter specially distinguishing himself. The Richter chorus deserves the highest praise for a really splendid performance of its exacting share of the work, while the orchestra left little or nothing to desire. The fourth concert will be given on Monday next, when, besides Beethoven's Fourth Symphony and his Concerto in e flat, played by Mr. Oscar Beringer, Wagner's new 'Venusberg' music from 'Tannhäuser' and the Siegfried-Idyll are announced.

Musical Gossip.

MESSRS. FRANKE AND POLLINI's season of German opera at Drury Lane Theatre was inaugurated on Thursday evening by a performance of 'Lohengrin,' of which we shall speak next week. This evening 'Der Fliegende Holländer' is to be given, and the arrangements announced for the coming week are as follows: Tuesday, 'Tannhäuser'; Wednesday, 'Fidelio'; Thursday and Saturday, 'Lohengrin.'

THE only important novelty at the Crystal Palace concert last Saturday was the new movement, 'The Storm,' added by Rubinstein to his 'Ocean' Symphony, which already contained six movements. If the composer, as is possible, intends to portray the immensity of the ocean, he may perhaps still further extend his work—a consummation certainly not to be wished for; from any other point of view a symphony in seven movements is a monstrosity, not to say an absurdity. The pianist at this concert was Mdlle. Vera Timanoff, and the Misses Robertson contributed the vocal numbers of the programme.

A VERY attractive concert was given in the Floral Hall last Saturday afternoon in aid of the Royal College of Music. The principal artists of the Royal Italian Opera, assisted by Madame Nilsson, supplied the vocal part of the programme, and the Albert Hall Amateur Orchestral Society performed Mr. Arthur Sullivan's 'Merchant of Venice' music and the overtures 'Leonora,' No. 3, 'Der Freischütz,' and 'Paradise and the Peri.' The Duke of Edinburgh played the violin *obbligato* in two songs. As the spacious building was well filled it is probable that a considerable sum was realized towards the object in view.

MADAME ADELINA PATTI was announced to make her *rentrée* at Covent Garden in 'L'Etoile du Nord.' Of the new tenors, Signor Le-

stellier and M. Massart, we must defer notice until next week.

THE first performance in London of Mr. F. H. Cowen's cantata 'St. Ursula,' composed for the Norwich Festival of last year, will be given next Thursday evening at St. James's Hall, under the direction of the composer. The solos are to be sung by Madame Alwina Valleria, Miss Orridge, Mr. E. Lloyd, and Mr. Frederic King, while the choruses will be given by Mr. W. Lemare's choir. The second part of the concert will be miscellaneous, and will include among other pieces Mr. Cowen's 'Scandinavian' Symphony.

HERR LEHMEYER announces two pianoforte recitals at St. James's Hall on Wednesday evenings May 24th and June 28th.

AT Mr. Ganz's orchestral concert this afternoon a Russian pianist, Wladimir de Pachmann, who brings the highest credentials from the Continent, is announced to play Chopin's Concerto in f minor.

THE programme of Mr. Charles Halle's second concert at the Grosvenor Gallery on Wednesday contained a Trio in d minor, by Berwald, for the first time; Brahms's Sonata for piano and violin; and Beethoven's Sonata in f sharp, Op. 78, and the Fourteen Variations, Op. 44.

AMONG the concerts of this week which can only receive formal mention are those of Herr Franke at the Marlborough Rooms on Tuesday and Friday afternoons; Miss Hope Glenn on Tuesday afternoon, Miss Agnes Ross at St. James's Hall on Tuesday evening; Mr. William Carter with Madame Nilsson at the Albert Hall on Wednesday afternoon; Miss E. Philp at St. James's Hall on Friday evening; Miss Anna Bock at the Marlborough Rooms this (Saturday) afternoon; and the concert at the Alexandra Palace, also this afternoon.

THE eighth annual students' concert of the Academy for the Higher Development of Pianoforte Playing took place at the Marlborough Rooms last Saturday afternoon.

MR. CHARLTON T. SPEER gave the first of two pianoforte recitals at the Royal Academy Concert Room last Wednesday evening.

AMONG the most interesting works published in connexion with the present performances at Her Majesty's Theatre is 'The Ring of the Nibelung,' an illustrated handbook by Mr. J. P. Jackson (David Bogue). Mr. Jackson is already favourably known as the author of the English versions of Wagner's operas used by Mr. Carl Rosa's company. The work before us contains a full account of the plot of the 'Ring,' with copious translations from the poem and quotation of many of the principal Leitmotives; and we strongly recommend it for preliminary study to those who propose attending the remaining performances of the work at Her Majesty's.

THE vocal score of Wagner's 'Parsifal' has just been published by Messrs. Schott & Co. We hope on an early occasion to notice the work in detail.

DRAMA

Dramatic Gossip.

THE *début* of Mdlle. Etelka Borry at the Gaiety Theatre was made under such conditions as deprived the experiment of interest and value. As the heroine of 'Reparation,' a five-act adaptation from the German of Mosenthal, Mdlle. Borry failed to grasp the public to which she appealed. Responsibility for failure may well be laid upon the play. 'Reparation,' a version of a drama which, under another name, has already been seen in England, is a weak and lackadaisical piece, without a single character in whom it is easy to feel any active interest. The actress has distinct power and speaks our

language with fluency and correctness. Rightly to estimate her capacity, however, it will be necessary to see her in a stronger piece, or at least in a more sympathetic rôle.

THAT a school of dramatic art is necessary is generally conceded. The meeting at the Lyceum registered the fact and declared its readiness to take the initiative in its establishment. Here, for the present, the matter ends. When a scheme is put forward it will be time enough to speak of its merits. At present there is nothing to be said, except that private energy is all to which we can now appeal. The gain to the stage to be hoped from imparting to *débutants*—many of whom are ignorant of the rudiments of grammar and, it might almost be said, of speech—a modicum of general knowledge is not easy to calculate. Something more than this will probably be done. Feasible enough is the establishment of a school. What remains to be seen is whether the whole will be on a sufficiently broad basis.

'LONDON ASSURANCE' was substituted on Wednesday at the Vaudeville Theatre for 'The School for Scandal.' The cast with which it was given was the same with which it was recently played at a morning performance at the same theatre.

'UN MARIAGE DE PARIS,' a whimsical comedy of M. Edmond About and M. de Najac, first produced at the Théâtre du Vaudeville in July, 1861, has been revived with fair success at the same house. It derides cleverly enough the ambition of the rich *bourgeoisie* to enter by marriage into the nobility. M. Berton takes the part of the hero, created by M. Febvre. Mdlle. Rejane and Mdlle. Daynes-Grassot, who make a favourable *début*, are also in the cast.

A FOUR-ACT comedy by MM. Eugène Grangé and Victor Bernard has been produced at the Palais Royal under the title of 'La Brebis Égarée.' The heroine, who escapes from a convent and in masculine companionship visits the most compromising of haunts, with the result of winning a husband instead of sacrificing her character, is played by Mdlle. May. MM. Daubray and Numès are also in the cast.

MISCELLANEA

Jacques.—Some time ago a controversy was carried on in the pages of the *Athenæum* as to whether the Jacques of 'As You Like It' should be pronounced as one or two syllables. Without desiring to reopen the discussion, I subjoin a few instances of the occurrence of the name in the plays of Shakespeare's contemporaries; I leave each reader to scan the lines for himself:—

This doctor surnam'd Jacques Vandermast.

Whose surname is Don Jacques Vandermast.

But to compare with Jacques Vandermast.

Bestir thee, Jacques, take not now the foil.

Greene's *Friar Bacon and Friar Bungay*.

There's here in court a Frenchman, Jacques call'd.

To this intent, friend Jacques, I have found.

Thou shalt have warrant, Jacques, from the king.

No slender service, Jacques, at thy hands.

Do I not love thee, Jacques? fear not then.

Greene's *James IV.*, Act II. and III.

O Jacques, know thou that our master's mind.

I know thee to be Pedro, and he Jacques.

I do not cry, ask Pedro and Jacques.

Kyd's *Spanish Tragedy*, Act IV.

And Jacques, Jacques is the Spaniard's choice.

Kyd's *Soliman and Perseda*.

Sure, Jacques, she seems something for my good.

And my man, Jacques, shall be sent before you.

Beaumont and Fletcher's *Noble Gentleman*, II. 1.

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TO CORRESPONDENTS.—C. W.—F. C.—H. R. B.—received. M. S. H.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

Erratum.—P. 576, col. 2, line 30 from bottom, for "his" read *Air*.

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